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HUMOUR IN ULYSSES

by

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The following is a summary of the
main points of the paper. It is
intended to be a guide to the
main points of the paper. It is
not intended to be a full
summary of the paper.



ABSTRACT

The purpose of this thesis is to apply certain carefully-defined categories of humour to the situation, parodies and human personalities in James Joyce's Ulysses, with a view to establishing the true natures of the characters in the book. Attention is centered upon an ironic-humourous mode of treatment as prevailing in the creation of character, and to a lesser extent, of plot and style in the book. Modern psychological theories of humour have been taken into account in tracing both humour and character traits.

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INTRODUCTION

In order to begin a study of the humour in Ulysses, it is necessary ~~arbitrarily~~ to select and define certain comprehensive categories of humour to be used as tools in the examination. I have selected for this study the categories of "wit", "satire", "irony" and "true humour", all of which are defined below. They have been chosen because they seem to encompass most of the humour in the book.

Wit, for our purposes, may be defined¹ as the quality of cleverness in playing with words and ideas so as to give them a new twist and surprise the listener. The object is to fool the listener or win his respect, and thus to establish one's own superiority.

Satire may be said to be ridicule of a person or group of people in society by pointing out (often by parody) their faults and frailties. The purpose may be either to obtain self-relief and self-justification, and thus a feeling of superiority, or to reform the offending individual or segment of society, or both. Satire always has the obvious presence of a victim, whereas wit is more of an intellectual exercise. Riddles are wit; caricatures and parodies are satire. Caricatures and parodies may also be witty; that is, they may make use of wit.

Our third category, irony, has its own very specific attitude, that of impartial inquiry. Irony is basically the recognition and subtle statement of some basic human paradox, and may range in attitude from an impartial to a sympathetic consideration of that paradox. It is not usually cynical or sardonic, but has as its purpose self-relief and discovery. It is usually not sour or bitter, but tolerant and contemplative. Satire, on the other hand, may begin from a desire for self-relief, but it is cynical; that is, it condemns the established order. Irony, however, is impartial, considering and objective. Wit goes hand in hand with satire, for their attitudes (destructive) and their purposes (superiority) are complementary. Wit does not go so well with irony or humour, for "Wit which is kindly is not very witty".

The last of our categories, true humour, goes further than irony, all the way to sympathy. It feels compassion for its subject, at the same time that it works with the same human paradoxes which concern irony. It is affectionate rather than impartial. Irony may grow into humour, particularly when the author of the insight is mature. This is what happens in Joyce. In A Portrait of the Artist as a Young Man,² he is ironic; in Ulysses, he seems more humorous.

Four basic attitudes motivate the four different types of humour. Wit is characterized by aggressiveness, satire by cynicism, irony by impartiality, and humour by affection.

From the above definitions, we may generalize and say that two of the important basic ingredients of most sincere humour are superiority and incongruity. In most types of humour, including those just defined, these elements appear. Laughter is provoked by the recognition of an incongruity in personalities or affairs, and the person who laughs experiences a sense of superiority in consequence of this recognition.³ The proportions of incongruity and superiority vary according to the type of humour experienced. In a contest of wits, for example, the striving for a feeling of superiority is more obvious than in, say, a reaction of affectionate amusement. Both are present in most humorous reactions, however.

Before proceeding to a discussion of the characters in Ulysses, it will be necessary to establish the meaning of certain terms used extensively throughout the text. In stating that the element of incongruity is common to most types of humour, I refer also to such things as deformity and paradox. A humorous reaction is often provoked by some conflict between appearance and reality, idealism and reality, gracefulness and awkwardness, and so forth.⁴ All these comparisons are paradoxical; that is, a thing proves to be not what it seems, or what we would wish it to be. The reaction to such a situation may range all the way from terror to hysteria, but since the present discussion refers only to humour, and sincere humour at that, as distinguished from the laughter of confusion, conformity, hysteria, etc., I am content to say that the recognition of a minor human deformity, whether of character or appearance, and of a subtle

paradox or basic incongruity in human affairs, is often an occasion for laughter. These incongruities or deformities each contain the same basic ingredient of laughter--a conflict of appearance and reality, or of the ideal and the real--and such incongruities and deformities play a large part in many humorous reactions. It is necessary, therefore, to note that the terms incongruity, deformity and paradox are to some extent interchangeable in this text, and that an understanding of the basis of their common nature is important to this discussion. Examples of humorous situations in which these elements are involved may be multiplied endlessly: laughing at another person's embarrassment or awkwardness, laughing in recognition of a point cleverly made, smiling ironically at life's absurdities, and so on. For some reason, the perception of an incongruity, even in so simple a thing as a word used out of place as in punning, stimulates our mind to laughter. Laughter is relaxing, unifying and pleasurable, and, if genuinely felt, indicates superiority over one's environment or fellow man. As a consequence of this, most people like to laugh. In fact, they try to laugh, and laughter has become highly valued.⁵ A "sense of humour" is one of the most respected traits a man can have.

Along with the recognition of an incongruity or paradox goes the second main element of humour--a sense of superiority. This feeling may be occasioned by the thrill of recognizing the paradox, by the nature of the incongruity, or both. For example, laughing at another person's stubbing his toe contains a strong element of

superiority; getting the point of a witty joke or story gives a feeling of accomplishment; and perceiving an irony or paradox carries with it a certain satisfaction. We notice that the feeling of superiority is more evident in connection with the employment of wit or satire than of irony or true humour. Psychologists tell us that mature people laugh more affectionately, humanely, and less sadistically than young and immature people. We can see that this is probably true when we reflect that, according to studies made on the subject,⁶ children favor jokes and humorous situations involving wit, satire of an obvious nature--such as sarcasm--ridicule, and misfortune to others. There seems to be a connection between the character of a person and the type of humour he uses or finds especially amusing. Young people tend to be primitive and sadistic; therefore, they use more wit and satire than mature people do.⁷ A contest of wits, sometimes as rudimentary as mutual name-calling, and the presence of a victim at which satire or invective may be directed seems to be the sport of that in our natures which is primitive, immature, barbaric, and sadistic, and the type of humour employed by this side of our nature is usually wit or satire. This fighting for the upper hand (self-preservation, if you like), by attempting to prove oneself superior to others plays a part in all humorous reactions, as we have noted, but it is especially noticeable in the use of wit and satire.⁸ There is perhaps, therefore, a connection between wit and satire on the one hand, and feelings of sadism and superiority on the other.

If wit and humour are both the result of an original jungle duel,⁹ a part of the struggle for self-preservation, how did the reaction we know as "true humour" arise? By "true humour",¹⁰ I refer to that gently affectionate or impartial laughter, that ridicule mixed with love, which enables friends to banter together harmlessly, and a mother to smile lovingly as her child who is beginning to walk totters and falls on the carpet. Humour of this kind can be a detached but sympathetic reaction to life as a whole, a way of contemplating man's existence on this planet with a sort of gentle irony. It is a kindly appreciation of the ludicrous, absurd and incongruous in human affairs, of all the things which seem out of place or not to fit together.¹¹ I believe that the attitude of gentle irony prevails in Ulysses. It appears to be Joyce's basic attitude, and Bloom's feeling toward his fellow man; it is not, however, Stephen's attitude, nor Buck Mulligan's, nor that of any of the minor characters.

True humour seems to have developed as a humanitarian outgrowth of wit, satire and ridicule. It is affectionate ridicule, or ironic contemplation. It contains a predominate measure of affection or love, and is as far from its jungle origin as man has yet advanced. Though humour may be triggered by the same situations¹² as wit or satire, it has the added quality of gentleness, benignity. It has turned something savage into something humane and loving. True humour probably came about as part of the reaction which now makes it impossible for us to laugh at a major misfortune befalling anyone we know well, an increased humanitarianism, where we feel sympathetic pain for almost

anyone in trouble. It is, then, a beneficial outcome of religion and the civilizing process, and is the counterpart to sophisticated cruelty.

This affection and sympathy for other human beings, gained through maturity and experience, can be translated into an artistic attitude, and this is what has happened in Joyce. In the tempered state of his maturity, he was able to contemplate with gentle irony the state of things in Ireland and elsewhere. The combination of hate and love in his own mind was transmuted to contemplation, in the same way that hate and love, so different in the jungle world, have combined to bring true humour to the world.

Mainly, then, people laugh in order to indicate their superiority over others, over their environment, over fate, God, etc. Much of the humour in Ulysses, such as that of Stephen Dedalus and the minor characters, can be well appreciated from this point of view. If we look at the attitudes of these characters toward the world around them and analyze their humorous remarks, we will see quite clearly the reason why they laugh, why they seem amusing to us, and what types of humour characterize each of them. I think we shall find that the predominant mode of humour in the book is the ironic-humorous. Joyce is neither playing nor brooding in Ulysses. He is concerned with creating that most complex and comical item in creation, the human mind. His purpose is highly serious, that of producing a modern myth out of the daily perambulations of a Dublin salesman; yet the "terrible

gaiety", "cry of pain", and "black humour" so stressed in criticism on Ulysses do not appear to be there to the extent one would believe from reading such criticism.

CHAPTER I

THE CHARACTERS

Mr. Bloom

In order to understand the spirit in which Joyce portrayed his various characters, it is necessary to examine their basic functions in the book. Many of the characters in Ulysses are ironic portrayals of those in Homer's epic, the Odyssey.¹³ They represent states of mind or facets of the human personality. Bloom is Odysseus, Stephen Telemachus, and Molly Penelope. The barmaids represent sirens, the newspapermen winds on the island of Aeolus, and so forth. Bloom, Molly and Stephen together make up the true hero "Ulysses", the integrated personality or "ideal man" of the title. Bloom is the fleshly man, Molly the feminine principle, and Stephen the intellectual activity. The relationship between Bloom and Stephen is somewhat complex, as they are the two male principles of the trinity. Molly never changes; she is the female, Weib, the fertility principle and river of life, utterly intuitive. Mr. Bloom and Stephen, on the other hand, must undergo a transformation before they can obtain maturity. Their masculine roles are more complicated and difficult.

Mr. Bloom is the whole range of human functions between Molly and Stephen. He is fleshly, scientific, materialistic, and instinctive all at once. Stephen, who is the cold intellectual, is also the sterile artist. In other words, Stephen needs Mr. Bloom's humanity, and Mr. Bloom could function more efficiently if he had some of Stephen's rapier-like intellect. Mr. Bloom, however, is closer to the "ideal man" than is Stephen. Molly is the indifferent feminine principle who surrounds them both and gives life to them both.

The minor characters are an encyclopedic portrayal of modern (and timeless) human types and emotions. They are modern Irishmen, among other things, and together with the major characters make up the "human comedy" or "world view" toward which the book tends. The characters and action of the book are satiric comments on modern man, Irish society, and the state of man itself. Dublin becomes the world in miniature, and the inside of a single mind, all at one and the same time.

The recovery or harmonizing of Molly and Stephen with Bloom (the three functions of the human personality) is the human comedy toward which the book tends, and the world view is this view of a single human being as he should be, as well as the different types which he may become. Many different types of people, or the functioning of a single mind and its fragments, is the content of Ulysses. The point is, of course, that most personalities are unintegrated. Molly, Stephen and Bloom are each a part of each of us, the readers. Therefore, we have

here the involvement necessary for sympathetic humour. Molly, who typifies imagination or intuition, Stephen, the intellect, and Bloom, flesh or senses, are all part of us, and, like us, are imperfect. Joyce has given each of his three main characters all the qualities a human being needs, but has made each of them one-sided in some respect. In Molly, the unconscious predominates, in Stephen the intellect, and in Bloom the senses. These distortions are often comic, as any exaggeration or deformity may be comic.

Joyce is indebted to both Homer and Freud for his insights into the nature of creation and the destiny of the human soul. He feels, with Freud, that the unconscious mind contains our salvation, contains, indeed, the entire history and knowledge of the human race, and is basically good, although it has the capacity for great evil. Knowing and assimilating the unconscious is the task of both Mr. Bloom and Stephen in the book. This assimilation of one's own interior impulses is necessary for full maturity, for a full acceptance of life. Because Joyce regarded perversity as comic,¹⁴ he has made his record of the process of assimilation a vast comedy. The deformity, exaggeration or perversity of man may be either comic or terrifying, and Joyce has chosen to make them comic.

Man's task is to be continually created and creating. We are each created by God and our fathers and mothers, and we move to create our own ideas, children and works of art, and to be influenced by other people and their creations. The story in Ulysses is about creation and

the move to maturity, and Joyce's method of describing this journey is the humour of discovery, the impartial observation and presentation of human nature. Joyce presents human nature as he sees it, with a sort of divine contemplation, not for self-relief or reform, but in the service of art.¹⁵

Homer's myth, though pre-Freudian, is also an allegory of the human mind. Joyce's achievement is not so much his interpretation of this myth, but his skill in adapting it to his Dublin characters. For example, the Cyclops or one-eyed monster from The Odyssey becomes a narrow-minded Irish nationalist who can only see one point of view.

Joyce may not like such characters as the "Citizen", but he likes his main characters. This is proven by the fact that they are all portrayed sympathetically, more or less. We alternately admire and pity Stephen; we laugh and shudder with Bloom (though not at him); and we love and even envy Molly, while at the same time admiring her and sympathizing with her. Joyce's humour is immensely complicated; sometimes it is one thing and sometimes another. One thing is certain, however. He does not condemn his main characters. He recognizes that they are each a necessary part of the process of creation, and can sympathize with them in their loneliness. It is a measure of his own maturity that he could create such an intimate portrait of an inartistic and easy-going humanitarian as Mr. Bloom.

We have defined wit as the clever playing with words and ideas, usually to no serious purpose, satire as the attempt to ridicule society by parody, irony as the recognition and subtle statement, often

in humorous form, of a paradox, or the portrayal of a character in such a way as to make the irony of his existence apparent, and humour as gentle laughter at life's ironies.¹⁶

We have in these classes a basic difference in attitude between wit-satire and irony-humour. This difference in attitude helps us determine the character of a person who uses mainly one or another of these devices of humour to gain his laugh-provoking effects. The difference is this: Wit and satire attempt to ridicule or defeat another person or a segment of society. Psychologists tell us that the witty or satiric or sarcastic person tends to exhibit personality traits such as aggressiveness, vanity, sadism, egotism, skill in verbal and intellectual matters, and immaturity. Stephen fits nicely into this pattern, with his "sudden loud young laugh",¹⁷ his witty conversation, and his bitter pride. The minor "all too Irish" (p. 623) characters also uphold the psychologists' theories, for their witty gibes and often unkind remarks to each other seem to indicate aggressive and sadistic natures.

The attitude of a person employing irony or humour is somewhat different. He is attempting to view life impartially or with kindness, and to fathom its meanings. His personality traits are tolerance, patience, affection, objectivity, humanity, maturity and masochism.¹⁸

Mr. Bloom exhibits all of these traits. He uses wit less often than Stephen and the minor characters, is gentle in his estimate of his friends, and is kindly rather than clever. His humanity, it is agreed by most critics, is greater than Stephen's. Therefore, his humorous tendency should be toward the ironic or humorous. Joyce himself, with

his artistic detachment and ironic contemplation of life and character, seems to follow the ironic-humorous pattern. He exposes some of the causes of human suffering and makes them laughable. This sort of activity is typical of the person of humorous bent, who laughs gently at life's ironies. The fact that Bloom and Stephen fit so neatly into the categories prepared by the psychologists of humour probably indicates how valid is Joyce's presentation of character.

We have not mentioned Molly Bloom with respect to categories yet. It is likely that Molly is too primitive and spontaneous a character to have a really well-developed sense of wit or humour. She is too closely involved with life to be able to reflect upon its incongruities. When she is humorous, it is usually unconscious on her part, and the prominent part that unconscious activity plays in her decisions and actions gives her a distinctive sort of natural wit, that humorous trait most closely allied with the unconscious processes.¹⁹

What makes a character comic? This question takes us back to our definition of humour. If humour is laughing at incongruity or deformity and feeling superior to our fellow man, then a character is comic when he loses our respect and becomes an object of ridicule. He may be laughed at for his pretenses or physical awkwardness, by the reader or by other characters in the story, or both, and may be of a comic nature in himself, or may find himself in comic situations through little or no fault of his own. A character like Shakespeare's Falstaff, for instance, has a hypocritical and pretentious nature, and so is innately comic.

Mr. Leopold Bloom, primary and partial hero of Ulysses, is laughed at more by his friends than by the reader ("more sinned against than sinning")(p. 493), and is not so much comic in nature as finds himself in comic situations. His deformity is being a Jew, a cuckold, and a man of good will in a society of "Christians", adulterers and rogues. Mr. Bloom is the scapegoat, the butt of everyone's jokes. He has never been accepted by the society of which he is a part, is dominated by his wife, and is generally down-at-heel and improvident. Some of this, of course, is his own fault. He is cuckolded at least partly because he has been impotent since the death of his son, Rudy. He also has some pretenses of his own: he pretends not to see Blazes Boylan, his wife's lover, at the library, and carries on a clandestine correspondence with Martha, the typist.

Generally, though, Mr. Bloom is a goodhearted and sensible fellow who is wronged by his peers. The mental picture we receive of him most closely resembles the appearance of Charlie Chaplin,²⁰ with whose movies Joyce was familiar. Chaplin gives the Ulysses-Bloom myth twentieth-century underpinning. Like Ulysses and Bloom, Charlie Chaplin portrayed a man of flesh and sensate reactions, who blundered about the world, misunderstood and rejected by almost everyone, but was at the same time a most pathetic and heroic figure. Chaplin's comedies were characterized by much mechanical and repetitious physical action (slapstick comedy, assisted by the jerkiness of early movie films),²¹ pathetic love-making, and fights with bullies. Joyce has included all of these characteristics in Bloom. Our hero walks with an odd sort of shuffling

gait (the "stiff walk") (p. 129), is rejected as a lover by his wife, and is bullied by the Citizen in the "Cyclops" episode. Thus, he is a Chaplinesque kind of outcast.

Bloom's physical nature is indicated by the comic "P" appearing at the beginning of the "Eumaeus" episode. It stands for his nickname "Poldy", and shows him standing awkwardly and ineffectually on flat feet, his shoes turning up at the ends, and having no neck to speak of. He looks like the stolid, rotund, outwardly respectable advertising canvasser that he is. We can imagine him walking with a roly-poly sort of gait which would cause the newsboys to make fun of him (p. 129). Like Chaplin, his physical characteristics make him comic. We laugh at him for his awkwardness, which renders him incongruous with the state of physical grace and beauty experienced by most of the rest of mankind, and prevents him from functioning efficiently in his environment. This inefficiency on his part causes us to feel superior to him, and, subsequently, to laugh at him. This type of humour is the most fundamental variety--laughing at physical deformities. Because the origin of it is pictorial, we would have to call this example humour of style.

Besides being physically inept, Bloom has not much natural wit or native vitality. He has a sleepy look ("largelidded eyes") (p. 75), although his mind is usually awake, observant and curious. He appears to be of a more serious and reflective nature than his fellow Irishmen. He is not so carefree, so boisterous, so joking as they, even in his silent reveries, where he does show some evidence of conscious wit, satire and irony. In the "Hades", "Aeolus" and "Cyclops" episodes,

Bloom does not tell jokes nor get the point of them the way his more quick-witted Irish acquaintances do. He is usually off speculating about something else entirely, and if the joke is on him, as in the slurs the Citizen casts upon him in "Cyclops", he does not realize it. The other patrons of the pub recognize his ineptitude, and treat him with derision. Wherever Bloom goes, people regard him as somewhat of a fool, especially if they know about his relationship with his wife. In reality, Bloom is too fine for his peers, and they resent his educated speech and knowing attitude ("Mister Knowall", the Nameless One calls him in "Cyclops", "Teach your grandmother how to milk ducks.") (p. 315).

Bloom is not very clever at playing with words and ideas. His speech is usually straightforward and serious. When engaged in conversation with other people, as with the citizens in Kiernan's pub, Bloom is eager, serious, nervous and friendly. He sticks to the topic at hand, whether it be politics or Paddy Dignam's finances, and does not banter in the way that his "friends" do. He also refrains from drinking, which in itself sets him apart from almost everyone else in the book. In the "Hades" episode, when he attempts to relate a funny occurrence, he "muffs it", and his friendly advances are rejected (pp. 94-95.).

Although Bloom dreams up inventions and money-making schemes, and plays to a certain extent with words and ideas in the course of his interior monologue, he does not exhibit wit as a primary trait of character. When he does state something witty, satiric or ironic, he often does so unconsciously. While watching the Roman Catholic mass,

he muses that it would be "more interesting if you knew what it was all about" (pp. 82-83), implying that the worshippers, as well as himself, are ignorant of the meaning of the ceremony in which they participate. In this way, Joyce manages to convey his own satiric point of view regarding the Roman Catholic Church, but since it comes to us through Bloom, it is still humour of character. Bloom's own attitude toward the Church appears to be less witty than satiric, and less satiric than indifferent, causing us to remember that indifference is a characteristic of the ironic or humorous.

In the "Circe" episode, Bloom the humanitarian states, "I stand for . . . free money, free love and a free lay church in a free lay state" (p. 490). The contradictions behind this wide statement are obvious, but Bloom in his befuddled state is unaware of any incongruity. Our awareness of the incongruity makes the statement funny, and Bloom's lack of awareness adds to the comedy, in the same way that telling a joke with a "straight face" makes it funnier. We feel superior to Bloom, as to the story-teller, because we fancy that he is unaware of the humorous content of his remarks.

Occasionally, in his silent thoughts, Bloom displays a flash of wit or satire. These stem from his insights or perceptions of people and things. In the church scene, he says, "Good idea the Latin. Stupefies them first" (p. 80). This is a thrust at the ignorance of churchgoers and the unscrupulousness of the church. The incongruity of his thought with the stated purpose of the ceremony makes the remark funny, but in an ironic way, since he has essentially exposed a paradox,

a conflict between concept and reality. The repentance of the worshippers is, he feels, "skin-deep" (p. 83).

Bloom shows disgust at the church's practice of the Eucharist when he says, "Rum idea: eating bits of a corpse why the cannibals cotton to it" (p. 80). Here he is pointing up a latent absurdity in Christian practices, that they may be taken two ways, and thus profaned. Once again, the conflict between appearance or belief and reality is involved, and Mr. Bloom may be unaware of the humour in his remark.

Mr. Bloom expresses a humorous irony later on when he thinks of the Roman Catholic practice of having many children:

Birth every year almost. That's in their theology or the priest won't give the poor woman the confession ... Increase and multiply. Did you ever hear such an idea? Eat you out of house and home.
(p. 151)

He is nothing if not a realist, and his detachment from the church allows him to think about its traditions in the light of cold physical reality.

At the same time, he pays tribute to the beauty of church music ("Some of that old sacred music is splendid") (p. 82), and to the efficiency of church organization ("Wonderful organisation certainly, goes like clockwork... And don't they rake in the money too?") (pp. 82-83).

At the funeral, Bloom becomes almost bitter. When Mr. Kernan remarks that the quotation "I am the resurrection and the life" touches his heart, Mr. Bloom reflects:

Your heart perhaps but what price the fellow in the six feet by two with his toes to the daisies? No touching that. . . . Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. . . . That last day idea. Knocking them all up out of their graves. Come forth, Lazarus! Last day! Then every fellow mousing around for his liver and his lights and the rest of his traps. Find damn all of himself that morning. (p. 106)

This passage is a curious blend of irony, cynicism and sympathy.

Mr. Bloom is resigned and cynical later on when he observes that the caretaker of the cemetery is watching the mourners, "Weighing them up perhaps to see which will go next" (p. 110). There is a considerable amount of irony and humour in these characteristic remarks of Bloom.

In the field of actual word association, Bloom notes that Father Coffey's name is like a coffin (p. 103), which is appropriate for a priest saying a mass over the dead, and remembers that the word "throstle" (p. 93) perfectly describes Molly's singing of a certain note. He also makes a pun on "dead", when he thinks, "So much dead weight" (p. 101), referring to the coffin the pallbearers are lifting to their shoulders. This sort of wit is very rudimentary, however, and does not play a large part in his character or thoughts.

Generally, Bloom remains detached and distant from what is going on, even when it is happening to himself, for he is accustomed to being an outcast. Stephen is also an outcast, but he feels it more keenly than Bloom. The Church, for example, has no real meaning for Bloom; he is not searching for values with the same painful intensity as Stephen. Bloom is indifferent to religion (p. 724), whereas Stephen is blasphemous about it ("That is God . . . A shout in the street") (p. 34). Stephen, then, is actually closer to being religious than Bloom is, because he has a stronger feeling for it. Bloom's religion is

man, humanity and the world, which Stephen comes to realize.

Bloom is an easy-going, sensitive fellow, without Stephen's sharp intellect or bitter pride. Stephen's wit is rapier-sharp; Bloom's is not. They belong to fundamentally different humorous classifications--Stephen to wit (his own) and satire (the way he regards the world and is regarded in turn by Joyce), and Bloom to irony (seeing through pretenses, perceiving paradoxes, and embodying both in his own existence), and humour (indicated by his impartiality of attitude, and sympathy for his fellow man).

Bloom's ironic detachment is so characteristic of him that it deserves further examination. His mood of ironic inquiry is aided both by his curiosity about physical laws and by his sense of being an outcast. We have seen his detachment regarding the Church. He also shows considerable insight into the natures of people. He stands aside and judges, as when he reflects upon the character and fortunes of Martin Cunningham, Simon Dedalus, Paddy Dignam, Father Coffey, and the caretaker, at the funeral. He shows a considerable amount of perception in evaluating their natures. With regard to Mr. Dedalus, who has just finished a tirade against Buck Mulligan, Bloom thinks, "Noisy selfwilled man" (p. 89), a good description of Simon Dedalus, as we have come to know him from the Portrait. This thought is a straightforward expression of opinion about Mr. Dedalus, not a witty remark. At the same time, Bloom is sympathetic towards Mr. Dedalus: "Full of his son. He is right. Something to hand on" (p. 89). Bloom has a daughter of his own and has lost a son, so he sympathizes with fathers everywhere.

About Martin Cunningham, whom he likes and admires (p. 115), Bloom thinks: "Sympathetic human man he is. Intelligent . . . And that awful drunkard of a wife of his . . . pawning the furniture on him every Saturday almost . . . Lord, she must have looked a sight that night, Dedalus told me he was in there" (p. 96). This description of Martin Cunningham's fortunes matches what we know about him from Dubliners. Bloom is sympathetic towards him ("Wear the heart out of a stone, that") (p. 96), but he always has to look for faults or misfortunes in people like Martin Cunningham, or John Henry Menton, in order to bolster his own ego ("Get the pull over him that way") (p. 115).

At the same time, Bloom is not hasty in his judgments. Often they are suggested or verified by someone else. Mr. Dedalus told him about Martin Cunningham's wife, and also supplies him with a clever metaphor for Father Coffey:

Burst sideways like a sheep in clover Dedalus says
he will ... Most amusing expressions that man finds.
Hhn: burst sideways. (p. 103)

Mr. Bloom frequently amuses himself by remembering other people's witty remarks (pp. 57, 117), for, as we have noted, his own wit is of a somewhat rudimentary and commonplace variety.

In addition to exhibiting sympathy for Martin Cunningham and Mr. Dedalus, Bloom shows that he understands and forgives even his enemy, John Henry Menton:

Got his rag out that evening on the bowling green because
I sailed inside him. Pure fluke of mine ... Why he took such
a rooted dislike to me. Hate at first sight. Molly and

Floey Dillon linked under the lilactree, laughing.
 Fellow always like that, mortified if women are
 by. (p. 115)

Mr. Menton may be a solicitor and "high society", but Bloom is more of a man, and more mature.

Bloom is ironic in his judgment of the characters in "Eumaeus" ("the scene ... reminded him forcibly as being on all fours with the confidence trick") (p. 641), and of Irish revival enthusiasts ("thinking strictly prohibited") (p. 288). He recognizes the true state of his own situation: "When in doubt persecute Bloom" (p. 464). He also satirizes and condemns himself by exaggeration and parody in the imaginary scene with Blazes Boylan (p. 565-6), where Bloom acts as manservant to his wife's lover, and assists them to commit adultery against him.

Bloom also laughs at himself, when, with relief, he leaves the cemetery after the funeral, and reflects upon his elevated status: "How grand we are this morning" (p. 115). This thought refers to the fact that he has attended the funeral in company with "swells" (John Henry Menton), and that he will get his name in the paper. The thought combines irony, sympathy and humour both for and at himself. He recognizes that he is not so grand as he appears; that he is out of place; and that his incongruity of position is comic.

There are a few places in which Bloom tries to think up metaphors. He describes John Howard Parnell as having "poached eyes on ghost" (p. 165), but this is a rather laborious metaphor, and we have no way of knowing whether it is an original remark or whether it and others like it owe something to another person. Bloom's wit is often rather elementary and

superficial. He is literal and methodical in his perception of wit, as in everything else. His mind is not free, intellectual and daring in the way that Stephen's is, able to roam widely in the field of abstract speculation. "That is witty, I think", he says (P. 170), indicating that wit is not natural to him. He has just been speculating upon a variation of the saying, "Born with a silver spoon in his mouth", to describe a man eating cabbage with his knife:

Born with a silver knife in his mouth. That's witty,
I think. Or no. Silver means born rich. Born with
a knife. But then the allusion is lost. (p. 170)

Another example of the effort he undergoes to make a pun is found in his laborious musing about the chamber pot:

Chamber music. Could make a kind of pun on that.
It is a kind of music I often thought when she.
Acoustics that is. Tinkling. (p. 282)

Taken together, these examples of wit and punning are few in comparison to the total volume of his interior monologue, and indicate that wit is not his natural milieu.

Thus far, we have been discussing for the most part Bloom's conscious monologue. In the "Circe" chapter, which deals with hallucinations rising out of the unconscious, the division between conscious and subconscious minds has slipped, allowing a freer association of words and ideas.²² Consequently, we find more examples of wit and satire in Mr. Bloom's thoughts.

There are a considerable number of incidences of "humour in a word" in "Circe", which may be attributed to either Bloom's character (well-meaning but confused), situation (late at night and exhausted), or

the style of the chapter (hallucination). Incongruous associations and telescoping of words and ideas take place throughout the chapter, and contribute to the comic atmosphere. Some of the outstanding examples are these: "Petticoat government" (p. 527), "the year 1 of the Paradisiacal Era" (p. 487), "the new Bloomusalem" (p. 484), and "I stand, so to speak, with an unposted letter bearing the extra regulation fee before the too late box of the general post-office of human life" (p. 528).

These are wild and witty statements, drawing their fun from the condensation of two words into one, displacements of emphasis, and hidden meanings, all functions of the unconscious, and all containing the basic element of comedy--incongruity.

Even in "Circe", however, Bloom's attitude and method of expressing himself are more ironic than witty or satiric, because he is practically unconscious of his role as a humorous character, whereas the witty person is usually conscious of his wit. The above examples of humour from "Circe" are nearly all inadvertently expressed on Bloom's part. We find them amusing, but he does not necessarily intend them to be so.

When Bloom is consciously amusing, his attitude is one of ironic detachment. When he is unconsciously funny, his situation is ironic. Either way, irony predominates. Bloom appears to be too gentle and kindly in his feelings toward other people to be truly witty or satiric at their expense, and perhaps he does not have the faculty for it, since his interest is mainly in external facts, not in mental speculation.

With regard to Bloom's sense of judgment, then, and his ability or inclination to be witty or satiric at another's expense, we may generalize and say that Bloom is not by nature witty, that he often depends on others for his store of witty remarks, and that his sympathy and pity for his fellow creatures, and his ability to laugh at himself, show that he is unable to be truly witty or satiric, but rather is approaching a truly humorous attitude of judging the world.

Is Bloom ever satirized by Joyce? As we have seen with regard to the Chaplin myth, Bloom is made to look ridiculous in some respects. His physical clumsiness ("stubbing his toes ... stepping hastily down the **stairs** with a flurried stork's legs")(p. 65), make us laugh at him and feel sorry for him, all at once. He is comical when he gazes longingly after women (pp. 59, 74), thinks of sitting next to them in church (p. 80), and wonders if he might "pick up a young widow" (p. 108) at the cemetery! He is continually trying to work out formulas and sums in his head and remember laws of physics. His constant figuring grows comic through repetition and obvious inaccuracy.

Bloom's roles in "Circe", his hopeful but almost fruitless cultivation of friendship with Stephen, and his servile love for Molly, render him more pathetic than comic. Toward the end of the book, he attains a new dignity in all respects through growing to understand better his unconscious fears, desires and impulses. He is consequently able to act as Stephen's guardian and to display new strength toward his wife.

We could say, then, that Bloom is not really satirized by Joyce. He is a petit bourgeois hero, a man of good will corrupted by monetary values and often weak, a confused, mechanical twentieth-century man, but he seems to be basically innocent still, and to possess many virtues which entitle him to better than satiric consideration. He evokes more sympathy than condemnation from the reader (unlike some of the minor characters, about whom Joyce seems to feel considerably acerb), and attains new dignity at the end of "Circe". Thus we may conclude that wit and satire do not play a primary role in his character.

Mr. Bloom is clearly an ironic hero. The irony associated with him takes three forms: irony of situation, irony of character, and irony of attitude. We have already discussed his ironic attitude (detachment), and have touched briefly on his situation as an ironic hero in the tradition of Odysseus and Charlie Chaplin. The main task of evaluating his character in terms of irony still remains. In doing this, we shall mention both situation and attitude.

Northrop Frye in his article "Fictional Modes",²³ gives the following requirements for an ironic hero: We must feel that we are looking down upon a scene of bondage, frustration or absurdity. The hero will be less powerful or intelligent than ourselves, and may or may not be comic.

Bloom's character and situation in Ulysses are clearly ironic. For one thing, he is an ironic modern counterpart to the original Odysseus. Bloom and Odysseus are the same kind of man (typical Everyman), and partake of the same mythical journey (toward maturity, "home"),

but the attitude with which their authors represent them is very different. Odysseus is shown to be a great hero, almost superhuman in wisdom and strength, and is lauded by Homer for his superior qualities of manhood. Bloom, on the other hand, is shown to be impotent, improvident, frustrated, and an impractical dreamer of money-making schemes.

The situations of the two heroes are alike. Both are wanderers looking for the way home to Ithaca, their soul or integrated mind. Finding "Ithaca" means for Bloom, as for Odysseus, the recovery of his lost wife and son, the feminine and intellectual aspects respectively of his own nature. In the same way that Odysseus wanders into the domain of the Cyclops, and is detained on the island of Circe, Bloom is attacked by a brute animal, the Citizen, in Kiernan's pub, and is dominated by Bella Cohen, the whoremistress, in the brothel. The difference in situation and character between Bloom and Odysseus is largely due to the author's intent. Bloom is an ironic hero because he is not praised by his creator nor excused for his faults.

Northrop Frye states that the true mythical or romantic hero is stronger than the ordinary man and hardly ever fails at his task. Odysseus is this kind of hero. In Bloom's case, however, we are not certain by any means that he has the power to work through his predicament, and, indeed, he achieves only very little that can be reckoned in the course of his day's wanderings. He sums up his achievements thus:

... his magnetic face, form and address had been favourably received during the course of the preceding day by a wife ... a nurse ... a maid

What possibility suggested itself? The possibility of exercising virile power of fascination in the most immediate future after an expensive repast in a private apartment in the company of an elegant courtesan.... (p. 722)

This is the only achievement he can measure. His failures he sums up thus:

A provisional failure to obtain renewal of an advertisement, to obtain a certain quantity of tea ... to certify the presence or absence of posterior rectal orifice in the case of Hellenic female divinities, to obtain admission ... to the performance of Leah by Mrs. Bandman Palmer.... (p. 729)

In short, almost everything he has tried to do in the preceding day has been a failure; yet he calls it "a perfect day" (p. 729). His real achievement, the acceptance of his own nature, can not be measured in physical terms.

We must conclude, then, that Bloom and Odysseus are the same kind of man (typical), and journey to the same end (integration of personality), but that they are represented in quite a different tone by their respective authors (heroic and ironic).

Another parallel may be drawn, with a modern mythical hero, whose ironic situation and character closely resemble those of Bloom. This is Charlie Chaplin, whom we have already mentioned as being a model for Bloom. His image contributes significantly to the comic properties of Bloom. The Chaplin myth gives the comedy of Bloom a richer meaning; Bloom is funnier in the way he walks and talks if we can see the Chaplin figure in him or behind him.

How, specifically, is the Chaplin-Bloom myth ironic? We have previously noted the paradox or irony of Chaplin-Bloom's situation, that

of modern man exiled, the man of flesh attempting to live in the world without being properly organized to cope with it. Because these heroes are both modern men of good will experiencing difficulties in dealing with daily situations, they combine pathos and heroism in their portrayals. A combination of pathos and heroism, a trying to live and not being able to live in the way one believes to be right, is a paradox or a paradoxical situation. A recognition of a paradox may give rise to an ironic attitude on the part of an author (Joyce) or an actor (Chaplin), and result in a comic character, such as Bloom and various Chaplin figures.

Therefore, we can say that the comedy of Chaplin and Bloom is an ironic comedy, because it arises from the recognition and portrayal of a paradox, an incongruity in human affairs. This paradox arises partly from situation (a man of innocence and good will arraigned against a world of bullies), and partly from character (the inconsistencies, hypocrisies and pretenses inherent in the character of every man). Chaplin and Bloom fit Northrup Frye's criterion of the ironic hero, too, because we may look down on them and feel superior to them. This feeling of superiority in turn increases the comedy.

Bloom is portrayed in the true comic-ironic spirit by Joyce. His one-sidedness (placing such emphasis on the literal, physical, materialistic, commercial and pleasurable aspects of existence) brings him into many difficulties which are either comic or pathetic. From Bloom we learn that comic man is modern man dispossessed, his values lost or confused, searching for his soul, his intellect and his feminine

principle or counterpart. He is "deformed," often pretentious and hypocritical, and functions poorly as an organic unit in his environment.

We can see Bloom's comic-ironic role more clearly when we look at the difference between his pretentious dreams of wealth (materialistic, commercial and pleasurable), and his actual situation (literal and physical). His existence contains a paradox in that he dreams of owning a country estate, being a magistrate or Lord Mayor of Dublin, and dispensing justice and great social reform, whereas in actuality he is very poor and insignificant and will probably never be anything else, since at the age of thirty-eight, with no education beyond high school, and after a series of temporary positions, he is no further ahead than we find him on the 16th of June, 1904. Bloom is well-meaning, but inefficient. He cannot do what he would wish to do with his environment; he achieves very little in the course of the day; and because he is poor and a cuckold, we feel in turn superior to him and sorry for him.

Bloom's situation contains the ironic-comic elements of bondage, frustration and absurdity. He is bound by his poverty, impotence and love for his wife. He is frustrated in trying to make friends (p. 115), do business (p. 137), and tell jokes (p. 94). He is absurd looking in his physical measurements (p. 721) and the way he walks (p. 129), and is made fun of by other people. He is mocked by the newsboys (p. 129) and laughed at by his so-called "friends" (p. 338).

These indications of bondage, frustration and absurdity can be pathetic as well as comic, of course. We often feel the cruelty of Bloom's situation, his loneliness, the loss of his early happiness with

his wife, and the fineness of his altruistic motives. At times he is almost a tragic figure.

We can see that Bloom possesses many fine qualities in addition to his absurdities. Not the least of these is his equanimity in the face of adversity. While reflecting on the newsboys mocking him, he thinks: "Still you learn something. See ourselves as others see us" (p. 376). Again, when replying to the insults of the Citizen, he says: "Your God was a jew. Christ was a jew like me" (p. 342). His perseverance and maturity demonstrated in these scenes link him again to Chaplin, who is a pathetic but persistent lover, and a fighter of bullies. Bloom is bullied by all and forsaken by his wife.

Bloom has other very important human virtues, such as kindness, sympathy and courage. He is kind to dumb animals (pp. 153, 181), assists a blind man across the street (pp. 180-81), saves Stephen from being cheated and perhaps worse, and stands up to the Citizen and Bella Cohen when it is really necessary. He cares for his wife, would not say anything to offend anyone, and overlooks the shortcomings of his friends. He looks out for Paddy Dignam's widow and visits Mrs. Purefoy at the hospital when she is about to have a baby.

These actions follow naturally from his romantic and sensitive nature. His humanity indicates his sensitivity. He suffers deeply the loss of his early happiness with his wife, experiences sympathy and horror at the thought of old age, his father's suicide, and the pain of childbirth, and responds with joy to thoughts of beauty and flowers. The final test of his sensitivity is the effect that his son's death eleven

years before has had on his relationship with his wife. No man who has been rendered impotent with his wife for ten years because of their son's death could be called shallow, vulgar or commercial. Bloom is a romantic personality and is deeply affected by the suffering of others. He also has a demonic sensitivity, as is shown in the "Circe" episode by his reactions to "several highly respectable Dublin ladies" (p. 467).

For all his absurdities and comic faults, then, Bloom has much good in him, and is viewed with kindly affection by Joyce. Because of his impressive qualities of kindness and humanity, Bloom combines both tragedy and comedy in the story of his life. He is given greatness and made to do heroic deeds and to suffer heroically, at the same time that he is shown to be a common, typical little man (Joyce-Chaplin-Bloom-Odysseus). Ulysses fits the requirements of both tragedy and comedy, because its characters are at once unique and timeless, heroic and absurd. In the "Circe" episode, Bloom becomes more than romantic, sensitive or kindly. He comes to terms with his own life and unconscious mind, and also rescues Stephen from an awkward situation. He stands guard over his fellow man.

In the end, Bloom regains some measure of his potency, for he orders Molly to do something for him. He is more brave than pathetic throughout the book, and always accepts whatever happens to him with a good deal of equanimity.

Briefly, then, we may say that Bloom's character is composed of a combination of habitual human failings and virtues, and that the combination makes him both comic and ironic. We identify with Bloom at the

There seems to be a certain amount of truth in the statement that the world is a vast and empty place, and that the only thing that gives it any meaning is the presence of man. This is a view which has been held by many philosophers, and it is one which is not without its attractions. It is a view which is based on the fact that the world is so large, and so full of things which we do not understand, that it seems almost impossible to believe that there is any meaning in it. It is a view which is based on the fact that the only thing that we know for certain is that we are here, and that we are going to die. It is a view which is based on the fact that the only thing that we can be sure of is that we are alone in the universe.

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same time that we feel superior to him. As we have said, the perception of an incongruity, which may be the difference between a concept and its reality, is often comic in human affairs. We feel superior to the person possessing the incongruity because we fancy that he does not function as well in his environment as we do. We lose respect for him, and laugh at him. He becomes an ironic hero--one we can look down on.

Mr. Bloom is often laughable because his outward appearance and inner reality conflict. Outwardly, he is virtuous and a failure; inwardly, he is unscrupulous and successful. Sometimes he looks successful but feels a failure, and other times he does not appear as virtuous as he really is. All of these contradictory combinations could be funny. They hold the seed of comedy, which is paradox.

The conflict between Mr. Bloom's appearance (silly and respectable) and his reality (romantic, sensitive and demonic), leads him to do a number of comic things. He tries to carry on a deception with Martha, the typist, experiences hallucinations in "Circe", and is ostracised by his friends, perhaps because they do not understand him. Bloom is always trying to hide something, to look at women without their noticing, and being frustrated in the attempt (pp. 73-74), running around corners to hide from Blazes Boylan (p. 183), and so forth. These pretentions, deceptions, or hypocrisies are part of the comic pattern we have mentioned, the conflict between appearance and reality which may reveal a comic deformity. The conflict between appearance and reality which forms the basis of Mr. Bloom's ironic situation is that his dreams are in conflict with his actual situation, his principles with the practical possibility

of putting them into operation. This difference between illusion and reality can sometimes be frightening as well as comic, but in Ulysses the frightening aspect is reserved for Stephen to experience.²⁴ Mr. Bloom is nearly always comic, pathetic, or dignified.

Most of the time, Bloom is unconscious of himself as an ironic or humorous figure, which makes him more effective. He does not realize that he himself is "dreamy" when he criticizes a certain class of poets: "Those literary etherial people they are all. Dreamy, cloudy, symbolistic. Esthetes they are" (p. 166). He is also unconsciously ironic when he says of Molly that the book Sweets of Sin is "More in her line" (p. 236).

A good example of humorous dramatic irony caused by a delusion on Bloom's part is his belief that he once captivated his wife's attentions at the theatre by talking about Spinoza: "Told her what Spinoza says in that book of poor papa's. Hypnotized, listening. Eyes like that" (p. 284). In reality, Molly was experiencing the most intense physical discomfort, and this caused her glassy-eyed look: "I smiled the best I could all in a swamp leaning forward as if I was interested ..." (p. 769).

Bloom has quite an ironic attitude toward his acquaintances, as we have seen in connection with the church scene in "Lotuseaters" and the burial scene in "Hades". His attitude of ironic detachment and of sympathy for his fellow human beings in their troubles are characteristic of him.

We have seen that Mr. Bloom experiences irony of situation, of character, and of attitude. A summary of our findings shows us that the

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main contributor to Bloom's comic and ironic situation, character and attitude is the conflict between appearance and reality. Mr. Bloom's apparent situation (poor, respectable and downtrodden) and character (meek and mild) are not what they seem. He has dreams of riches and grandeur, of doing great things. His existence thus contains a common human paradox, and Bloom is consequently an ironic figure. The reader's perception of this irony gives him pleasure and he is apt to laugh at Bloom at the same time that he is identifying with him, because Bloom seems less able to cope with the situation than the reader or other characters in the story.

Mr. Bloom can also see through the deceptions of others. His characteristic attitude toward his friends, and sometimes toward himself, is one of impartiality and ironic detachment. He sees through his friends but is not malicious towards them, and can laugh at himself from time to time.

We also find that, like most ironic heroes, Bloom is largely unaware of the full irony of his existence. He recognizes that his dreams will probably not come true, but this reflection causes him no undue alarm:

As a philosopher he knew that at the termination of any allotted life only an infinitesimal part of any person's desires has been realized. (p. 720)

Mr. Bloom is a quiet man, and it is hard to know how much he realizes what he is. He lives mostly by his instinct and senses, but has a vast amount of superficial and half-formed philosophy in his mind. Probably the answer is that he has conquered the irony of existence without fully realizing it. The main comic attribute of his character,

situation and attitude is irony, the irony experienced by all mankind, but Mr. Bloom does not worry about it. He is really a very mature character.

Joyce's aesthetic fits very well into our definition of the comic, for he placed great emphasis on "significant form", that is, how well a body of matter or a work of art functions or is constructed in the relationship of its parts to each other and to the whole, and in the relationship of the whole to its exterior environment.²⁵ Any distortion or deformity in a person or work of art which hinders its efficiency would therefore be comic or terrifying. It would arouse desire or loathing, which would make it inferior kinetic art, rather than the ideal static art. By applying the aesthetic and comic theories at once to Bloom, we can see that his shortcomings would automatically make him a comic figure. In his incompleteness, he does not have "wholeness, harmony and radiance",²⁶ is therefore not perfect, and is therefore comic and ironic.

Mr. Bloom is regarded with both compassionate and impartial humour by Joyce, and brings the same kind of humour and wisdom to bear upon the world around him. Mr. Bloom may not be as witty as his fellow Irishmen, but he has a good deal of perceptiveness. He is quite impartial and unemotional in his judgments upon people and things, revealing that mature acceptance of the world which rises above self-pity and self-love, and which is so lacking in Stephen.

Joyce regards Mr. Bloom with a humour at once impartial and compassionate. We can see this in the kind of character he gives

Mr. Bloom. As Joyce saw that man was comic, so he created Bloom comic; as he felt man was dignified and virtuous, so he gave Bloom dignity and virtues. All in all, Bloom is the complete ordinary man of today, tomorrow, and always. He fulfills many roles: son, father, husband, lover, worker, citizen, friend, and cuckold. He is a responsible human being, and is closer to the ideal man than is Stephen. He meets and combats trials with wisdom and courage and does not ignore humanity.

Bloom's sympathy includes and considers all things. On the way home from the cabman's shelter, late at night, Bloom takes the trouble to feel compassion for a horse pulling a sweeper along the streets and to reflect upon its nature:

... such a good poor brute, he was sorry he hadn't a lump of sugar ... He was just a big foolish nervous noodly kind of a horse, ... But it was no animal's fault in particular if he was built that way ... (p. 662)

In his judgments upon his friends, Bloom is acute, but gentle and forgiving. He is not a fool, although his naiveté shows up when he is talking to Stephen (p. 645). Bloom knows enough about the universality of people's faults not to condemn them. He is lenient toward Stephen when Stephen is rude to him: "Probably the home life ... had not been all that was needful" (p. 645). At Bella Cohen's, it is Bloom who wins admiration from Bella: "You're such a slyboots, old cocky. I could kiss you" (p. 558). Bloom sees through pretensions and knows they are comic, but tries to look for some good to balance them out.

Bloom is consciously humorous when he sighs to M'Coy: "Yes, yes ... Another gone" (p. 74), meaning the lady whose ankle he has failed to

glimpse before she rode away. M'Coy thinks he means Paddy Dignam who has just died. In this case, Bloom is aware of his humour, as he is again when he says, "Frailty, thy name is marriage" (p. 546). Bloom also remembers being amused at a man who stared at Molly: "Chap is dresscircle, staring down into her with his operaglass for all he was worth" (p. 284). Usually, though, he is serious and intense when talking to people. He is uncertain of himself and aware that he is an outcast. He cannot therefore be outwardly very witty or humorous, because he does not feel superior to many people nor occupy an elevated position in society. He is also not witty because he is not egocentric and sadistic. He is interested in other people and in external reality, and is pleasantly disposed toward both. In the next chapter, we will see that Stephen is just the opposite.

In the "Circe" episode, where Joyce draws upon Freudian psychology to present the unconscious minds of his characters, we can see clearly the psychological traits which separate Bloom and Stephen into different types of humorous characters. As we have said, the psychologists tell us that "humour" is a gentler affection than "wit", that the "humorous" person is characterized by tolerance, affection, objectivity, patience, maturity and masochism.²⁷ Mr. Bloom has exhibited most of these traits already: He has been tolerant and affectionate toward his wife, patient with her questions, and objective about his friends and his own situation. Now he is about to demonstrate further objectivity and attain new maturity through a realization of his own tendencies toward masochism. Women always seem to dominate Bloom. He has failed to assert himself morally over his wife, Martha, or Mary Driscoll, the

scullery maid. The reason for his failure is given in his speech to Bella Cohen: "Exuberant female. Enormously I desiderate your domination" (p. 528). Bloom is inherently masochistic. He wants to be dominated, and this tendency has been growing in recent years. It is part of his trouble with his wife, and the reason why Rudy's death could so easily render him impotent. The humorous, masochistic person is often very sensitive; the sadistic, aggressive one is not. Bloom has learned, and is continuing to learn, to contain his masochism and oversensitivity. He is achieving maturity, in other words. Stephen, who appears sadistic and aggressive, is actually sensitive and has the capacity to become humorous and mature, but since he cannot deal with his own nature as yet, he lashes out defensively with wit, satire and aggressiveness. Insecurity is the basis of his attitude, as it is with many witty and aggressive people.

Bloom, then, has been, before "Circe", subservient to and dominated by his wife and his friends. They reject him whenever they feel like it, and although he knows what they are and what they are doing to him, he has been unable to do much about it. In "Circe", we find out the reason for his situation. His weakness, effeminacy, impotence and masochistic tendencies are clearly presented in the Bello-Bloom relationship. This relationship is comic because it reveals a further disparity between Bloom's outward appearance as man and husband, and a certain part of his true nature--that which longs to be feminine, passive and dominated. All men have this tendency to a certain degree, but Bloom appears to

which are the most common in the world.

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experience more of it than most.

In the course of the "Circe" episode, Mr. Bloom achieves assimilation of these dangerous forces, and attains a new maturity and dignity by the end of the chapter. The action of doing so is not comic, because it indicates strength on his part, which is another true facet of his nature. Bloom, then, is both strong and weak, both dignified and comic, and "Circe" shows us both sides of his character. The characteristics of tolerance, patience, maturity and masochism combined in him indicate that he is a "humorous" character in the psychological sense of the word.

The words "tolerant", "mellow" and "mature", which are so often applied to people who possess what is called "humour" fit Mr. Bloom very well. After "Circe", he is calmer and more confident than before. His gentleness, humour and impartiality increase. He gives a very restrained expression of opinion about Buck Mulligan: "I wouldn't personally repose much trust in that boon companion of yours who contributes the humorous element, Dr. Mulligan, as a guide, philosopher, and friend, if I were in your shoes" (p. 62). Then again, in the passage in which he reflects upon the day's happenings, his calm and equanimity are exemplary:

He had not risked, he did not expect, he had not been disappointed, he was satisfied.

What satisfied him?

To have sustained no positive loss.

To have brought a positive gain to others. (p. 676)

The qualities of humour, impartiality and equanimity apply as well to Joyce's own attitude. The characters in Ulysses are Joyce's brain-children, and like a loving parent (humour is said to have originated

with the parent-child relationship), he at once smiles at and chastizes them. He sees them clearly for what they are, and does not try to change them. His art is indifferent; he does not pass judgment. He knows that he himself, like Bloom, possesses all the faults and virtues of a normal man. The paradoxes of mankind include himself, yet he preserves detachment, and so writes from a tolerant, objective point of view, presenting man in all his wholeness (though his characters are often not in "harmony" and "radiance").

The psychological theory of humour and Joyce-Bloom's attitude toward the world, give us an idea of the central concept behind Joyce's work, that is, the nature of man's true identity, substance or function. The comic rhythm evident in Ulysses is one manifestation of the basic rhythm of life--ebb and flow--of which Stephen is aware in the "Proteus" episode. There is in both biological and psychological processes a basic action or series of actions which take place without our consent. These actions may be called action and reaction, advancement and regression, discovery and frustration, justice and injustice, growth and decay, life and death, joy and sorrow, and so on.

A comic realization of the paradoxes of life, such as we find in Ulysses, follows and describes this pattern of tumescence and detumescence, the flow of life. Hope, belief and faith, for example, are followed by disillusionment. Hope rises again, only to be shattered again--and so on. The realization, whether comic or tragic, of a concept divorced from reality brings about the same action-reaction process of hope and disillusionment. Bloom experiences this rhythm in Ulysses. His literary aspirations are frustrated, his relationship with Martha never material-

izes, and his friendship with Stephen turns into a stalemate. Other characters experience the process too. In the "Wandering Rocks" episode, for example, everyone makes mistakes, misses connections, and wanders into dead ends. Ulysses exposes some of the basic paradoxes of human nature and ironies of human existence, whether trivial or immense.

Let us view the psychological manifestation of this rhythm of life. In the human mind, the rhythm takes the form of attempted integration of the various functions of the mind. Any distortion in the human personality becomes either comic or terrifying, because the person is functioning poorly in his environment. Onlookers tend to feel superior or threatened. Bloom, Stephen and Molly are different functions of the human mind which are separated from each other and are trying to get back together again. In so doing, they help, frustrate and disillusion one another, but since they cannot live without each other, they must keep trying.²⁸ In an almost imperceptible way, Bloom changes for the better. His characteristic repetition and mechanization, his comic Chaplinesque puppet-on-a-string figure is given new dignity after "Circe". He is from then on not so ignored, frustrated or rejected. Molly takes heed of his command to be served breakfast in bed the following morning (p. 738), and Stephen acknowledges him as "Christus" (p. 643). Bloom seems to be acting as an agent to bring the three together.

The question of dignity leads us again to the question of whether Ulysses is a comedy or a tragedy. Since comedy generally involves a loss

of dignity, an ignoble defeat for the principal comic figure, and tragedy usually means a noble, dignified defeat for the main character, we can see that Bloom's acquisition of dignity gives him a certain tragic quality. Although he remains ignoble in his social position, he combines comedy and tragedy in his life, as does the life of every man.

What kind of character, then, is Bloom? His substance seems to be this: He is often made to look ridiculous; he is confused and incomplete for most of the book; but more often than not, we can respect him, and his moments of embarrassment are caused by the malice or thoughtlessness of others, rather than by any wrongdoing on his part. He has not much natural wit, is easy-going, sensitive and gentle, and uses humour for self-relief as much as for anything else. His main humorous affiliation is with the ironic, which is mostly unconscious with him, but his attitudes contain enough sympathy to indicate that he is approaching a truly humorous maturity. He is, further, an entire human consciousness, a pathetic, comic and heroic figure all at once.

Stephen

Joyce is not so kind to Stephen and most of the minor characters as he is to Bloom. Their loud and often young and empty-headed laughter indicates Joyce's true estimate of them. Shakespeare in the "Circe" episode says, "Tis the loud laugh bespeaks the vacant mind" (p. 567), and Stephen is described as giving a "sudden loud young laugh" (p. 148) as a conclusion to his first telling of "The Parable of the Plums".

The merriment of Buck Mulligan and the other medical students, and of Lenehan and his newspaper cohorts, is of the same variety, witty, loud, and satiric.

Most studies of humour will inform us that wit is characterized by artificial creation, superficiality, and loud laughter in response, whereas humour is spontaneous, profound and silent. Bloom fits the humorous classification because most of his wit, humour, satire and irony is spoken or felt silently to himself. Stephen, Buck, Lenehan and the others fit the witty classification. Their jokes are contrived, as in Lenehan's riddle of the "Rose of Castille" (p. 134), and their laughter is often loud and usually directed at some other person, not at themselves.

Stephen Dedalus is a young man undergoing considerable suffering, due to his mother's recent death and his own sense of exile from family, friends, nation and church. He is an exiled wanderer, as is Bloom. The difference between them is a matter of maturity, of accepting with equanimity mankind as it is. Stephen's sense of humour, or more correctly, his sense of wit and satire, for such it mostly is, indicates his psychological tendency in the direction of pride, vanity and immaturity.

The psychology of humour tells us that the witty and satiric person is characterized by personality traits of vanity, sadism, egocentricity, and skill in verbal and intellectual matters. Stephen exhibits numerous examples of wit and satire. In fact, his thoughts

and conversation are studded with them; therefore, he may be expected to exhibit vain, sadistic, proud, egocentric and intelligent tendencies. These qualities concur with what we know of him for A Portrait and with his character as it appears in Ulysses, so it seems likely that the correlation between his type of character and the predominance of wit and satire in his conversation is valid.

The Portrait gave us the picture of an egotist. Everything was recorded through Stephen's consciousness, and nothing seemed real in the book except him. He was clear; the rest was shadowy. In Ulysses, Stephen has lost his pre-eminent position; he is one of a crowd of fascinating figures; but he is still an egotist.

Unlike Bloom, Stephen's conversation shows numerous examples of witty satire, irony and invective. Stephen and Buck Mulligan engage in contests of repartee and mutual ridicule, something Mr. Bloom does only if very hard pressed (as by the Citizen in "Cyclops"). Buck accuses Stephen of not washing: "The unclean bard makes a point of washing once a month" (p. 15). Stephen replies haughtily: "All Ireland is washed by the gulfstream" (p. 16). This exchange and others like it are clear examples of the wit contest or jungle duel, and the "loud young laughter" resulting from them bears an uncanny resemblance to the "thrashing laughter" of Albert Rapp's study (see above, note 9, page 6).

Stephen and Buck fear each other ("He fears the lancet of my art as I fear that of his. The cold steelpen") (p. 7), and the wit and laughter which they toss back and forth at each other is not gentle and

benignant, but mocking and callous. They are sadistic and hurtful toward one another.

Both Stephen and Buck are witty and satiric at the expense of Ireland, and blasphemous about the Church. The "Ballad of Joking Jesus" which Mulligan sings "three times a day, after meals" (p. 19), is irreverent, cynical and witty. It contains a common pun on the word "water", and thus combines wit and satire. Stephen also combines wit and satire in his definition of Irish art, "the cracked lookingglass of a servant". This remark reveals his bitter, proud, sardonic nature. If art holds "the mirror up to nature", then Irish art or Irish nature is "cracked"; something is wrong with the Irish people or their way of expressing themselves (the Irish revivalist poets, for example). Their art is weak or faulty, or there are flaws in the Irish character. Since all the Irish are "servants", in Stephen's opinion, of England, the "holy Roman catholic and apostolic church" (p. 20), the Sinn Feiners, and their own decay, the lookingglass belongs to "a servant", and perhaps that is why it is cracked. The servant is careless with it, is not appreciative of its true value, and is too poor to repair or replace it. In any case, Stephen is bitter about the state of Irish art and Irish life. When the sailor in the cabmen's shelter describes Simon Dedalus as "All Irish" (p. 623), Stephen rejoins, "All too Irish" (p. 623).

Further evidences of Stephen's wit are legion. His fondness for puns, riddles and conundrums, such as the riddle of the fox and his grandmother which he tells in "Nestor" (p. 26), indicates his witty and consequently vain and sadistic nature, since puns, riddles and the like

depend on wit (the incongruous association of words and ideas), and indicate an intellectual nature, which Stephen certainly has. His blasphemous wit is also much in evidence. He parodies the sayings of Christ: "Greater love than this no man hath that a man lay down his wife for his friend" (p. 393). The "land flowing with milk and honey" becomes "land flowing with milk and money" (p. 393), expressing the vulgarization and commercialization of Irish life in the twentieth century. The "Protestant Era" is "the Protestant error" (p. 523), and so on. Words with double meanings, parodies of sacred sayings, everything which bears the trappings of wit, satire and bitterness is Stephen's province. In reply to Mr. Bloom's question about the nature of the soul, Stephen says:

They tell me on the best authority it is a simple substance and therefore incorruptible. It would be immortal, I understand, but for the possibility of its annihilation by its First Cause, Who, from all I can hear, is quite capable of adding that to a number of His other practical jokes (p. 633)

This definition indicates Stephen's cynical, ironic and bitter attitude. There is little gentleness, maturity or humanity in him yet.

Stephen is often satiric at another person's expense. In estimating the value of John Eglinton's remark about Shakespeare in "Scylla and Charybdis", Stephen thinks: "Good Bacon: gone musty" (p. 195). This is his judgment of an eminent man's comment on Shakespeare, and indicates his keen intellect and sharp wit.

We have defined irony as the subtle and often amusing statement of a paradox. Stephen is ironic and cynical when talking to the Englishman, Haines. Some of his remarks are very obscure and exclusive, and Haines does not always understand him (p. 20). Again, in speaking to Mr. Deasy,

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Stephen is ironic: "That is God. A shout in the street" (p. 34).

Mr. Deasy does not altogether understand, and Stephen is glad to mystify him. This last remark is also cynical and sardonic. Stephen is denying established religion and ridiculing the meaninglessness of God in modern society for his own relief and self-justification, and does not particularly care whether Mr. Deasy understands or not. Stephen takes pleasure here, as elsewhere in the book, in exposing what he believes to be the nakedness of the respectable, and so his remarks may be called satiric as well as cynical, ironic and witty. His weapons, we recall, are silence, exile and cunning, and these adapt very well to irony, cynicism and wit.

Unlike Mr. Bloom's, Stephen's conversation is filled with similar remarks, most of which express disillusionment or contempt. Sometimes he is even contemptuous of himself. He knows that he is witty, for he says: "You're darned witty" (p. 199), but he attributes his talent to the slightly inebriated condition he is in: "Three drams of usquebaugh you drank with Dan Deasy's ducats" (p. 199). This mixture of mockery and self-pity is typical of Stephen. He is not mature nor equable as is Mr. Bloom. Stephen feels a considerable amount of pain, and is pathetic in his own way. Privately, he is more serious and intense than Mr. Bloom, and feels more sorry for himself. Publicly, he acts a madcap role, and is only serious on a few occasions, as when he talks to his sister, Dilly (p. 243).

In the "Eumaeus" episode, Mr. Bloom asks Stephen why he left home, Stephen replies: "To seek misfortune" (p. 619). As is the case

with Mr. Bloom, whatever happened in "Circe" was the most subtle and evanescent of happenings. Stephen has not changed significantly; his conversation is as satiric and disillusioned as ever. Perhaps, however, he is now ready for change, to discover humanity through Mr. Bloom. We see him lend Corley, the vagrant, a half-crown, and observe that he is relatively compassionate toward the prostitute: "In this country people sell much more than she ever had and do a roaring trade ... She is a bad merchant. She buys dear and sells cheap" (p. 633).

Despite Stephen's bitterness and contempt for his nation, church, family and friends, his mind is inundated with thoughts of them. He is often blasphemous, and blasphemy has been said to be closer to religion than indifference. Mr. Bloom is indifferent. In addition to his making fun of religion, we have noted that Stephen satirizes his father and his country. He is also haunted by the memory of his mother's death, and feels deep compassion for his sister Dilly: "She is drowning. Agenbite. Save her. Agenbite" (p. 243). He is included in his own pity and fear: "All against us. She will drown me with her, eyes and hair" (p. 243). Perhaps, then, Stephen is ready for change. He seems to want to admit humanity into his world. His scorn is just a shield to hide "the gaping wounds ... in his heart" (p. 8).

In the "Circe" scene, Stephen comes to understand the flaw in his mother's claim upon him, and tells her memory: "Non serviam!" (p. 582)-- "I will not serve". He sees, also, other aberrations of his unconscious mind: for example, his secret ambition to be "Simon Stephen Cardinal Dedalus, Primate of all Ireland" (p. 523). Presumably, he will remold

his life in the light of his new knowledge. His methods of living and working have not been wrong, but his attitude has, and it now appears that this attitude is about to change, to soften and grow more amenable, and to admit a greater portion of humanity into his life. He agrees to meet Bloom again for "intellectual dialogues" (p. 696). Whether he does so or not is immaterial. He is coming out of his shell of bitterness and pride,²⁹ and has discovered that the world holds some men of true kindness, virtue and greatness of heart. He realizes that not everyone is like Buck Mulligan, Lenehan, Haines and the rest, who will cheat and desert their friends. What has happened to Stephen may be evanescent as far as the narrative of the last two chapters involving him and Bloom is concerned, but there is an intimation that it will be significant. The respective inclinations of Bloom and Stephen toward humour and satire do not change appreciably after their experience in the brothel, but Stephen drinks a symbolic cup of cocoa with Bloom, and the two clasp hands when Stephen departs. At the end of the book, Stephen is still wandering, is still not at peace, although Mr. Bloom rests: "He rests. He has travelled" (p. 737).

Stephen's vanity, sadism, and skill in verbal and intellectual matters are amply demonstrated by the predominance of wit and satire in his remarks. We can see that Joyce divorces himself from this young man and his young man's attitudes when he calls Stephen "this morbidminded esthete and embryo philosopher" (p. 420). Stephen fancies himself a tragic figure. Joyce indicates in this one remark that Stephen does not suffer as deeply even as Bloom, that he is, in fact, a parody of the

uniqueness of the tragic moment. He is not "first, last, only and alone" (p. 731), any more than any other man is. He is not heroically imperfect, but ordinarily absurd, as is Bloom and every other man.

Joyce tells us that Bloom has grasped this basic fact of human existence:

If he had smiled why would he have smiled?

To reflect that each one who enters imagines himself to be the first to enter ... to be first, last, only and alone, whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity. (p. 731)

This statement is an example of Joyce's own gentle irony and humour.

Any author who can see through one of his characters as easily as Joyce sees through Stephen is not identifying with that character. Stephen's greatness is all in the future: "He is going to write something in ten years" (p. 249), Buck Mulligan says. Joyce is objective about Stephen when he calls him a "morbidminded esthete and embryo philosopher". He is allowing Stephen to be both pathetic and admirable. The final impression we receive of Stephen is one of incipient greatness, and one test of his present immaturity and egocentricity is the concentration of wit and satire in his speech.

Molly

Turning next to a consideration of Mrs. Molly Bloom (Madame Marion Tweedy, soprano), the third major figure in the book, we find in her a truly wonderful character. She is the "Moly" of the Odyssey, the magic root, elixir or feminine essence of life, the fertility principle, giver of life, and "vast, indifferent Weib" which surrounds us all. She has

been called everything from a "dirty joke" to "quintessential womanhood". If we keep in mind that she is at once Molly Bloom, wife, mother and mistress, and the essence of all womanhood, we shall probably not go far wrong in trying to assess her character.

Joyce's own word for Molly is "Gea-Tellus" (p. 737), the great earth mother, "fulfilled, recumbent, big with seed" (p. 737). He further describes her as "mute immutable mature animality" (p. 734), and as a "mature female" (p. 728), possessing for the mature male more satisfying bedwarmth than a "hotwaterjar" (p. 728).

From these words, we can see that Molly's role is essentially a passive and animalistic one. She is a mute, responsive female creature. What, then, would likely be her qualities of wit, satire, irony or humour? Probably she will not be intellectually or verbally active, therefore not witty. Also, probably she will not be concerned with reforming society, stating paradoxes, or being amused at paradoxes. In short, she is too primitive a creature to have a well-developed sense of humour at all.

At the same time, however, she is a fully-grown, fully-matured Irishwoman of Spanish descent, accustomed to surviving and succeeding in the world of the theatre and of lower-middle-class Dublin life. Her dual role of living woman and feminine symbol complicates her humorous affiliation.

As a feminine symbol, Molly is a passive receptacle of all things. Her passive or recessive role bears a resemblance to the patient, masochistic tendency of the truly humorous person. Therefore, a certain

low-keyed humour is probably characteristic of her. Also in keeping with her role as a primitive being close to the unconscious mainsprings of life, she should exhibit intuitive wisdom, and a good amount of natural wit, that humour which originates in the unconscious. As a woman, and particularly as an Irishwoman, she should have wit, shrewdness and vitality.

Let us examine these expected characteristics in order. Molly's patient good humour is evident in her judgments of Bloom, her husband, about whom she says she knows everything: "...if they only knew him as well as I do ... (p. 739) hed never find another woman like me to put up with him the way I do ... (p. 744) nobody understands his cracked ideas but me ..." (p. 777). She criticizes Bloom, but loves him anyway: "I liked him because I saw he understood or felt what a woman is and I knew I could always get around him ..." (p. 782). She is very natural and unaffected in this remark, as in the way she chose Bloom: "I thought well as well him as another" (p. 783). These remarks show unconscious humour on her part, as well as a certain amount of conscious good humour and equanimity in accepting things as they are.

At the same time, Molly is "full of life", a natural, wild, free creature ("... theyre not going to be chaining me up ...") (p. 777). She has the capacity to love almost everyone: "Im always like that in the spring Id like a new fellow every year ... (p. 760) a black mans Id like to try ..." (p. 751). Being close to nature, she has a real appreciation of beauty: "I love flowers Id love to have the whole place swimming in roses..." (p. 781). Men, too, can be beautiful: "...those

fine young men I could see down in Margate strand bathing place ... standing up in the sun naked like a God or something and then plunging into the sea ..." (p. 775). She appreciates the statue of Narcissus: " ... that lovely little statue he bought I could look at him all day long curly head and his shoulders his finger up for you to listen theres real beauty and poetry for you ..." (p. 775). Her closeness to nature and her unconscious acceptance of the world are further shown by her unaffected attitude toward sex: " ... it didnt make me blush why should it either its only nature ..." (p. 776). Generally, she is satisfied with her lot, and exhibits maturity and unconscious wisdom in accepting it: " ... let them get a husband first thats fit to be looked at and a daughter like mine or see if they can excite a swell with money that can pick and choose whoever he wants like Boylan ..." (p. 763).

We have seen that Molly is good-humoured and natural, and that she lives to give life and love, principally to men. She really lives for men, and this is part of what makes her a great character. She is willing to do almost anything to please them, if they please her. She is planning to "take ... eggs beaten up with marsala" (p. 753) to firm out her figure for Blazes Boylan, and is willing to "read and study ... or learn a bit off by heart" (p. 776) so that Stephen won't think her stupid. She is endearing and almost pathetic when she thinks these thoughts.

In the main, though, Molly is a free and independent creature despite her fondness for men. She knows that men will come to her. Her independent and shrewd judgments on people and things show her intuitive

wisdom, which we have mentioned as her second humorous characteristic. These judgments are humorous largely because of the witty, buoyant spirit and clever simplicity with which they are expressed. Her comments on Mrs. Riordan ("I suppose she was pious because no man would look at her twice") (p. 738), men ("they can pick and choose what they please a married woman or a fast widow or a girl for their different tastes (p. 777) ... deceitful men all their 20 pockets arent enough for their lies",) (p. 772), women ("were to be always chained up)(p. 777) ... no wonder they treat us the way they do we are a dreadful lot of bitches") (p. 779), a priest ("he had a nice fat hand ... I wouldn't mind feeling it neither would he I say by the bullneck in his horsecollar") (p. 741), atheists ("them saying theres no God I wouldnt give a snap of my two fingers for all their learning ... who was the first person in the universe before there was anybody that made it all who ah that they dont know") (p. 782), and war ("dragging on for years killing any finelooking men there were") (p. 749), show her honest and shrewd sense of judgment. She can see through practically anyone, is not going to be bound by the double standard of behaviour set up for men and women, and has her own inimitable reason for hating war.

Her "good groatsworth" (p. 190) of natural wit is further illustrated by her comments on Ben Dollard ("base barreltone") (p. 154), Paul de Kock ("I suppose the people gave him that nickname going about with his tube from one woman to another") (p. 765), and the Prince of Wales ("he planted the tree ... he might have planted me too if hed come a bit sooner") (p. 752).

The above statements combine wit and shrewdness with intuitive wisdom and gay good humour, indicating that Molly exhibits all the characteristics mentioned at the beginning of the chapter--good humour, natural wit, intuitive wisdom, and native shrewdness. Her judgments are often acute, are based on intuitive fancy, and are phrased colourfully in witty metaphors. The difference between her wit and that of Stephen, for example, is that hers is neither cynical in attitude nor malicious in intent. We would never mistake a remark of Stephen's for one of Molly's. Stephen is subtle, scholarly, abstruse and bitter. Molly is simple, obvious, unsophisticated and buoyant. She considers all things in the light of her natural wisdom, her feminine essence combined with worldly shrewdness, and expresses exactly what she feels without malice or artifice in simple, sometimes coarse language. She has great compassion for humanity. Her largeness of heart is indicated by her remark about soldiers: "its the least they might get a squeeze or two at a woman while they can going out to be drowned or blown up somewhere" (p. 762), and her sympathy for the men who must run the trains at night: "poor men that have to be out all the night from their wives and families in those roasting engines" (p. 754). This is part of what makes her a great character. Her zest and buoyancy are another:

O thanks be to the great God I got somebody to give me what I badly wanted to put some heart up into me ... it fills up your whole day and life always something to think about every moment and see it all around you like a new world. (p. 758)

We may say, then, that in Molly, wit and humour are united--the primitive with the civilized, the unconscious with the conscious, the

sincere and the insincere, the artificial and the natural. She makes the artificial natural and the insincere sincere, by combining in her nature a humorous attitude with a witty manner of expression. There is no malice in Molly.

To summarize our findings regarding Molly Bloom, femme extraordinaire, we may say that she is a spontaneous, earthy, primitive character with no really well-developed or sophisticated sense of humour, but a good amount of natural wit, and a good sense of judgment. When she is humorous, it is often unconscious on her part, and her wit is of the simple and unconscious, rather than the intellectual, variety. She is very close to nature, as is demonstrated by her love of beauty and her forthrightness regarding natural functions, particularly sex. She is very full of life and passion, and acts always spontaneously and impulsively. She is fully humorous because she considers everything and takes all experiences with zest as they come. Even her native shrewdness is of a natural, intuitive and primitive variety. She does not "reason and compare", and is never cold, ascetic or morbid--a truly wonderful character. She combines wit and humour in her nature, and is the free expression of the creative principle which knows no philosophy or morality, and never dies.

We may now draw a distinction between two types of amusing characters, the comic and the truly humorous. Comic characters are those who are treated or characterized mainly by satire or wit and consequently lose the respect of the reader. Buck Mulligan, Lenahan and some other minor characters fall into this category. Humorous characters are those who are given a common humanity with the reader, continue to win

his respect, and are therefore viewed with sympathy and humour. Some of the characters in Ulysses, Bloom, for example, combine both comedy and humour in their portrayals.

The "comic", then corresponds to or is characterized by a preponderance of wit or satire in the portrayal, and "humorous" characters by a preponderance of irony or humour. These qualities may be exhibited in the character's own attitudes toward the world, or in the author's view of him. The difference between the types of humour attributed to the merely comic character and those belonging to the truly humorous character corresponds to the distinction we have previously drawn between the two general classes of humour:

Wit-satire (hurtful or destructive) = a comic character
 Irony-humour (impartial or sympathetic) = a humorous character.

Considering, then, the amusing aspects of the characters we have just studied, the above test would seem to indicate that Molly Bloom is a humorous rather than comic character, Mr. Bloom is both humorous and comic, and Stephen is more comic than humorous. This is because Molly is treated with a great deal of humour and is not much satirized, Bloom is both ridiculed and respected, and Stephen is more satirized than sympathized with. From this distinction, we may also see that Bloom is the most complex character of the group.

Joyce expected his critics to find his work funny and was chagrined when they did not. From our examination of the amusing aspects of his three main characters in Ulysses, we can see that there is a great deal of comedy and humour in his work. Molly, particularly, is a much funnier and more lovable character than she at first appears.

It is a common mistake to suppose that the only way to
improve the quality of the work is to increase the number of
workers employed.

The quality of the work is not improved by a
simple increase in the number of workers. The quality of the
work is improved by a proper selection of the workers.
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The Minor Characters

The minds of Mr. Bloom, Stephen and Molly are open to our inspection. We are allowed to enter into them by means of their interior monologues (the stream of consciousness technique). The minds of the minor characters, however, are not often revealed to us in this way. Most of the time, we know them only through what they say and do and what others say about them. We must assume, then, that the personalities, philosophies and attributes of the minor characters are intended to be as outwardly manifested. We can only know them from the outside. From such an external examination, we may conclude that in most cases they are typically witty Irishmen who possess a considerable gift of the "blarney".

A good example of Irish "blarney" occurs in the "Sirens" scene, where several citizens of Dublin, among them Simon Dedalus, tenor, and Ben Dollard, bass "barreltone", are gathered for some singing, drinking and witty conversation. As Ben concludes a song, "The Croppy Boy", the following exchange takes place:

--Come on, Ben, Simon Dedalus said. By God, you're as good as ever you were.

--Better, said Tomgin Kernan. Most trenchant rendition of that ballad, upon my soul and honour it is. ...

... all laughing, they brought him forth, Ben Dollard, in right good cheer.

--You're looking rubicund, George Lidwell said

--Ben machree, said Mr. Dedalus, clapping Ben's fat back shoulderblade. Fit as a fiddle, only he has a lot of adipose tissue concealed about his person. ...

--Fat of death, Simon, Ben Dollard growled. (p. 287)

This sort of banter is typical of the minor characters throughout the book. In the "Aeolus", "Wandering Rocks" and "Cyclops" episodes, groups of Irish characters are again gathered for a drink and some witty conversation.

In "Aeolus", assorted newspapermen, a lawyer (Mr. O'Madden Burke), a professor (MacHugh) and a hanger-on (Lenahan) are talking in the office of the "Irish Freeman". Their talk is a constant exchange of quips, jokes and insults. Lenahan makes puns and anagrams and tells riddles: "I hear feetstoops" (p. 128); "What opera is like a railway line?" (p. 134). (It is "The Rose of Castille"). Lenahan is an inveterate punster and quipster, a capering fool who has flashes of insight about his fellow characters. He is at once superficial, servile and cocky. His conversation is often trite ("thanky vous") (p. 130), ("Muchibus thankibus") (p. 140), he lights cigarettes for the others, and in turn smokes theirs (pp. 130, 140). His insights take the form of a limerick about Professor MacHugh that begins, "There's a ponderous pundit MacHugh" (p. 134), a good description of the pedantic professor, and a story about Bloom (p. 234-35) in which Lenahan tells how one night he took advantage of Bloom's interest in astronomy to experience the pleasure of Molly's charms. He concludes the story by paying a tribute to Bloom: "he's a cultured allroundman, Bloom is,... There's a touch of the artist about old Bloom" (p. 235). This description of Bloom's eclectic and romantic nature comes closer to the truth than the insight of any other character. Even Molly does not show this much conscious appreciation of Bloom's finer qualities.

More often than not, the wit of the minor character is directed

sadistically against another person or persons. As Mr. O'Madden Burke enters the newspaper office with Stephen, he quips: "Youth led by Experience visits Notoriety" (p. 131). This is a relatively good-natured insult. Later, however, when the group is talking of Mr. Garrett Deasy who has submitted an article on the foot and mouth disease, Myles Crawford, the editor, has this to say about the contributor:

--That old pelters, ... I know him, and knew his wife too. The bloodiest old tartar God ever made. By Jesus, she had the foot and mouth disease and no mistake. (p. 132)

This is undeniably an insult, albeit witty. Satire, sarcasm and invective are the particular province of the minor characters in Ulysses. They have more to say in this line than even Stephen has. Joyce himself called Dublin "a malicious, friendly sort of town",³⁰ and has portrayed it as such. Even as minor a character as Tom Rochford is given a sly pun: "... I'm Boylan with impatience" (p. 232).

All newspapermen and medical students seem to be alike. Myles Crawford and Buck Mulligan have much in common in the callous way they mock other people, and their companions and cohorts, whether journalistic or medical, are of the same ilk. Joyce satirizes the medical students when he states, "They were right witty scholars (p. 388) ... So were they all in their blind fancy, Mr. Cavil and Mr. Sometimes Godly, Mr. Ape Swillale, Mr. False Franklin, Mr. Dainty Dixon, Young Boasthard and Mr. Cautious Calmer. Wherein, O wretched company, were ye all deceived ..." (p. 396). He is not overly fond of the group gathered about Mr. Bloom and Stephen, and although he includes Bloom and Stephen in some of his satire, he is harder on the medical students. Mulligan,

for one, is noteworthy for his malicious remarks to Stephen:

Buck Mulligan ... gravely said, honeying malice:

--I called upon the bard Kinch at his summer residence ... and found him deep in the study of the "Summa contra Gentiles" in the company of two gonorrhoeal ladies, Fresh Nelly and Rosalie, the coalquay whore.

He broke away.

--Come, Kinch. Come, wandering AEngus of the birds. ...

.....

the bards must drink. Can you walk straight?

.....

--O, the night in the Camden hall when the daughters of Erin had to lift their skirts to step over you as you lay in your mulberrycoloured, multicoloured, multitudinous vomit! (pp. 214, 215, 217)

Stephen holds his own with Mulligan, as in his reply to the last quote above: "The most innocent son of Erin, ... for whom they ever lifted them" (p. 217), but he envies him:

Wit. You would give your five wits for youth's proud livery he pranks in. Lineaments of gratified desire. (p. 199)

Mulligan's wit is ever-present: "Only crows, priests and English coal are black" (p. 216). Shakespeare, he says, is "The chap that writes like Synge" (p. 198). He is blasphemous ("The Ballad of Joking Jesus") (p. 19) and cynical about nearly everything: "He who stealeth from the poor lendeth to the Lord. Thus spake Zarathustra" (p. 23). His songs, stories and rhymes show constant evidence of his wit, rudeness and irreverence, as does the title of the impromptu play he starts to compose in the library:

Everyman His own Wife
or
A Honeymoon in the Hand
(a national immorality in three orgasms)
by
Ballocky Mulligan
(p. 216)

It is to be supposed that the preoccupation of the medical students with the subject of sex partially indicates their immaturity, and that their consequent reliance upon boastfulness and wit is an attempt to stimulate self-respect and the respect of others.

Buck Mulligan both fears and admires Stephen. He admits that Stephen will probably "write something in ten years" (p. 249). Haines agrees: "I shouldn't wonder if he did after all" (p. 249). In the end, the two of them ultimately reveal their true cheap and dishonourable natures by drinking up Stephen's wages during the course of the evening and then deliberately leaving him behind in the crowd at Westmoreland station. At the same time, though, they befriend him. Mulligan has lent him clothes and money, and Haines is decent enough to give him a cigarette and listen to his bitter speeches (p. 20). Perhaps, then, these young men are not all bad, but merely young, as the wit in their conversation shows.

Mr. Bloom has grasped the truth about unreliable Buck Mulligan. He says to Stephen as they are on their way to the cabman's shelter:

... I wouldn't personally repose much trust in that boon companion of yours who contributes the humorous element, Dr. Mulligan, as a guide, philosopher, and friend, if I were in your shoes. He knows which side his bread is buttered on ... (p. 620)

This remark is typical of Bloom's humorous equanimity and of his protective feeling toward Stephen.

In addition to his treatment of the medical students and newspapermen, Joyce also satirizes the unrealistic (as he feels them to be) Irish nationalists and revivalists, by exaggerating and parodying their

wit and fanaticism. In the "Aeolus" episode, Joyce parodies a patriotic speech describing the beauty of Ireland:

... note the meanderings of some purling rill as
it babbles on its way, fanned by gentlest zephyrs

.

steeped in the transcendent translucent glow of our
mild mysterious Irish twilight ... That mantles the
vista far and wide and wait till the glowing orb of
the moon shines forth to irradiate her silver efful-
gence. (pp. 123, 125-326).

The language in this passage is almost unbearably lush and over-romantic.

"Bombast!", says the professor, "... the inflated windbag!" (p. 125).

The "Cyclops" episode contains further parodies on Irish characters, Irish wit and Irish nationalism. Joyce's satire is most evident in this chapter in the person of the venerable "Citizen", the Cyclops of the chapter, and the flower of Irish manhood. His narrowminded and violent views are patently contradictory. He professes to be religious, but curses profoundly (p. 342). He claims culture and refinement for Ireland (of which he is the finest expression) in the following words:

-- ... To hell with the bloody brutal Sassenachs and
their patois

.

To hell with them! The curse of a goodfornothing
God light sideways on the bloody thicklugged sons of whores'
gets! No music and no art and no literature worthy of the
name. Any civilisation they have they stole from us.
Tonguetied sons of bastards' ghosts. (pp. 324-325)

He is a fine one to be talking of civilization! The Citizen is a ridiculous, comic and frightening figure because of the disparity between what he professes to be and what he obviously is. In this

passage he claims refinement and culture for Ireland while at the same time revealing himself to be a loutish brute. The "revival" of a "primitive" culture is certainly evident in him.

Another parody of a primitive barbaric spectacle concerns the hanging episode. In the language of sentimental melodrama, Joyce re-creates a public execution. Five hundred thousand people attend the spectacle and are entertained by "the favourite Dublin streetsingers L-n-h-n and M-ll-g-n who sang 'The Night before Larry was stretched' in their usual mirth-provoking fashion." The description continues:

Our two inimitable drolls did a roaring trade with their broadsheets among lovers of the comedy element and nobody who has a corner in his heart for real Irish fun without vulgarity will grudge them their hardearned pennies. The children of the Male and Female Foundling Hospital who thronged the windows overlooking the scene were delighted with this unexpected addition to the day's entertainment and a word of praise is due to the Little Sisters of the Poor for their excellent idea of affording the poor fatherless and motherless children a genuinely instructive treat. (p. 307).

In this description of "Irish fun", Joyce is criticizing all such barbaric spectacles witnessed by monster audiences. He is parodying man's bloodthirsty attitude towards his fellow man. We all like to see another person take a crack on the nose in preference to taking it ourselves. This sadistic tendency to mentally or physically defeat, maim or kill a fellow creature is large in Joyce's thoughts. He is also parodying journalistic language in this passage,³¹ and to make it seem as ridiculous as possible, he creates the most outlandish situation he can think of.

The most entertaining character in the "Cyclops" episode is the nameless narrator. In his coarse Dublin speech, he passes witty and

satiric judgments on everyone in the company. He has a few things to say about the Citizen and his dog, Garryowen:

Talking about a new Ireland he ought to go and
get a new dog so he ought. Mangy ravenous brute ...
give you the bloody pip ... hungry bloody mongrel. (p. 305)

He characterizes Bob Doran: "Bob Doran, with the hat on the back of his poll, lowest blackguard in Dublin when he's under the influence" (p. 302). He also mocks Bloom's educated vocabulary, and gives us a different view of Molly:

Phenomenon! The fat heap he married is a nice old
phenomenon with a back on her like a ballalley. (p. 305)

The Nameless One's vindictiveness is comprehensive, and his wit impartial. He also makes puns. The royal Hungarian privileged lottery becomes "royal and privileged Hungarian robbery" (p. 313). He is not a nationalist or revivalist and takes no part in the final cataclysmic scene when the Citizen throws the biscuit tin after Bloom, except to laugh at the whole episode. If he is not kind, and not concerned with anything except drinking, at least he is impartial. He reports faithfully all the conversation, and ridicules everyone equally.

A participator in most of the episodes concerning the minor characters is Simon Dedalus. He appears and re-appears in the company of several groups of citizens (at the funeral, the newspaper office and the Ormond bar), always bringing his own particular brand of humour with him. He is usually witty and satiric, which may indicate an immature and sadistic nature. His wit is usually directed at another person in an unkind manner ("Mrs. Marion Bloom has left off clothes of all descriptions") (p. 269), so could be called sadistic, and his failure to provide

for his family (p. 243) indicates that he is irresponsible, and, therefore, probably immature.

Mr. Bloom is generous toward Simon. He thinks favorably of Simon's witty sayings about Father Coffey (p. 103) and William Brayden (p. 117), and, though he feels sorry for Dilly (p. 152), he assumes that Mr. Dedalus' improvidence must be caused by his overlarge family, which is the fault of the priests:

Fifteen children he had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession ... Increase and multiply. Did you ever hear such an idea? Eat you out of house and home. No families themselves to feed. Living on the fat of the land. (p. 151)

When speaking to Stephen regarding his father, Mr. Bloom calls Simon "Your respected father" (p. 620), and describes him as "A gifted man ... and a born raconteur" (p. 620). Stephen, however, is indifferent to his father's actions and whereabouts, and is not nearly so sympathetic toward the titular head of his family, for he, like Joyce, remembers the suffering caused by the poverty which was his father's doing. The contrast between Bloom's and Stephen's attitudes toward Simon, ill-informed and well-informed, respectively, shows clearly Joyce's satiric condemnation of Simon. Bloom thinks Simon is a good fellow; Stephen knows better, for he has lived with him and experienced the grinding poverty caused by his father's drunkenness, neglect and irresponsibility. In this case at least, Bloom's humanity is somewhat misguided and Stephen's vindictiveness is at least partially justified. In A Portrait Stephen lists his father's previous employments:

--A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past.³²

Joyce is "not nice" about Simon. I cannot agree with W.Y. Tindall who says that Simon Dedalus is portrayed with "deep affection",³³ any more than I am able to see that Mr. Deasy, the headmaster of the school where Stephen teaches, is presented with "delicate sympathy".³⁴ It seems to me that both of these characters are satirized thoroughly by Joyce, whose satire seems to be directed at older people as well as younger.

Mr. Deasy appears to be a pompous old man. He quotes Iago's words: "'Put but money in thy purse'". His "symbols of beauty and power, the shells, are "symbols soiled by greed and misery". His proudest boast is that he has always "paid his way" (p. 30). In response to this proud announcement, Stephen thinks satirically, "Good man. Good man" (p. 30). Mr. Deasy is prejudiced against Jews: "England is in the hands of the jews ... And they are the signs of a nation's decay ... They sinned against the light ... And you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day" (p. 34). His pronouncements are empty: "To learn one must be humble. But life is the great teacher" (p. 35). He does not appear to be humble or to have learned much from life. "Is this old wisdom?" (p. 34), Stephen thinks, apropos of Mr. Deasy's traditional attitude toward religion and traditional remarks about the Jews.

Mr. Deasy unconsciously characterizes himself when he says, "You think me an old fogey and an old tory", and is comical when he states

that he has "rebel blood" (p. 31). His blindness, paralysis, and narrow-mindedness are clearly presented by Joyce, and are intentionally evoked to create a caricature of a querulous, ineffectual old pedant. The phrase "his wise shoulders" (p. 36) applied to him as he walks away is a satiric description, and his heartless and cynical account of why Ireland never persecuted the jews--"Because she never let them in" (p. 36)--his idea of a joke, is similarly satiric in purpose. To complicate the picture, however, Joyce uses the words "grave" (p. 34) and "thoughtful" (p. 31) to describe him, and gives him a certain amount of dignity: "I like to break a lance with you, old as I am" (p. 35). Also, Stephen reveals his own better side in this scene by being relatively polite to the old man, something he does not often bother to do. In general though, the chapter is related in the quiet tone of an impersonal satirist, and the portrait of Mr. Deasy which emerges is definitely unflattering.

Joyce satirizes another minor character, Father Conmee, in the same mild, impersonal tone. The first section of the "Wandering Rocks" episode is devoted to this priest, the Jesuit rector of Clongowes Wood College. Father Conmee is what is called a practical Catholic or a career Christian. To him, the word "good" is synonymous with the word "practical". He gives a blessing instead of alms to the one-legged sailor (p. 219), thinks how he can use Martin Cunningham rather than how he can benefit him (p. 219), is vain about his appearance "He had cleaned his teeth, he knew, with arecanut paste" (p. 219)--and secretly wishes to be "Don John Conmee" (p. 223), powerful nobleman. In short,

Father Connery is a vain, worldly, ambitious hypocrite. He is not cruel or vicious (as rector of Clongowes College, "his reign was mild" (p. 224), but he is not the kind of Catholic Joyce would have liked. He has to force himself to be charitable toward one of his fellow priests (p. 219), and to remember to perform his devotions (p. 224). He is a shallow, complacent person, who thinks in trite phrases: "He thought, but not for long, of soldiers and sailors, whose legs had been shot off by cannonballs, ending their days in some pauper ward ..." (p. 219). The section describing Father Connery is amusing, but only because Joyce satirizes him thoroughly, wittily and convincingly, while at the same time maintaining a mild, impersonal manner.

In addition to the above portrayals of minor characters, which are the important ones, Joyce sketches in the characters of some minor figures in a satiric sentence or two. Blazes Boylan is drawn flat, as an "overbearing blond beast".³⁵ He hardly speaks a word, but goes on his jaunty way. Molly says of him: "has he no manners nor no refinement nor no nothing ... the ignoramus ... doesn't know poetry from a cabbage" (p. 776). This is the final picture we receive of Blazes Boylan. Haines, the Englishman, and Dixon, one of the medical students, are described respectively as "the seas' ruler" (p. 18) and "Mr. Dainty Dixon" (p. 396). These word sketches and others similar to them are typical of Joyce's lightning-fast satiric method.

About the minor characters, then, we may say that the majority of them are predominantly witty, satiric, and sarcastic in their remarks to and about each other, and that they are satirized in their turn by Joyce.

Their conversation contains a large proportion of puns, riddles, jokes and insults, all indicative of the presence of wit and satire, and therefore of natures which tend to be immature, egotistic and sadistic. W.Y. Tindall calls them "cruel, dishonest and frustrated".³⁶ Joyce ridicules them for their shallowness, callousness, irresponsibility and hypocrisy. Those who are not immature, such as Martin Cunningham, are not so witty as the rest. A character such as Mr. Deasy is satirized by his lack of humour. Thus, Joyce seems to satirize a character by making him either witty, or pedantic and pompous--in other words, comic.

In keeping with the paradox or irony of Dublin's nature, "malicious, friendly", even the clever and callous members of the minor cast such as Buck Mulligan and Lenehan are not all bad. For one thing, they have tremendous vigour and vitality. Also, even a feeble and shiftless character like M'Coy thinks of the welfare of his fellow man from time to time:

... M'Coy dodged a banana peel with gentle pushes of his toe from the path to the gutter. Fellow might damn easy get a nasty fall there coming along tight in the dark. (p. 233)

We remember, too, that Buck Mulligan has saved a man from drowning, and lends Stephen most of his clothes.

In Dublin, Molly can live the way she does and not be condemned for it. The men know about her activities, but they appreciate her charms, and are relatively charitable towards her: "God bless her ... She's a gamey mare, and no mistake ...", says Lenehan (p. 234). What the women of Dublin think of Molly we are not told, but she would not care, in any case.

The minor characters also recognize some of the good in Bloom. Besides Lenehan (p. 235), others pay tribute to Bloom's generosity (p. 246) and helpfulness (p. 268). Though they reject Bloom, they are forced to respect him in a way that they do not respect each other.

Each of the three main characters has his own special relationship to the minor figures. Stephen holds his own in witty conversation, but fears and despises most of the people he meets throughout the day; Bloom cannot compete in wit with the minor characters, but views them with detachment and equanimity; and Molly is not involved in any conflict with them, being totally around and above and below and in control of them all.

Thus we may say that, although the minor characters are mainly satirized by Joyce, his ironic detachment allows him to show their good points also.

CHAPTER II

PLOT

Although humour of character and of style are the most noticeable sources of laughter in Ulysses, there are a few comic situations, or circumstances of plot, which deserve mention.

The first comic happening which forms a recurrent theme in the story line is the incident of the postcard received by Mr. Breen, which reads: "U.P.: up" (p. 158). Mr. Breen, who appears to be somewhat imbalanced mentally, takes high umbrage at this insulting message, and attempts to launch a libel suit against the unknown sender. Mr. Bloom runs into him several times during the day, and various other people derive considerable amusement from the incident. This is a comic happening based on a pun and an exaggerated reaction to a pun. The comedy of the situation is twofold: first, the receiving of such a postcard, and secondly, the reaction to it, which is out of all proportion (incongruous) to the situation. Because of his reaction, Mr. Breen is ridiculed wittily by the characters in Kiernan's pub. He is thus satirized and has lost the respect of both reader and fellow characters. His situation is somewhat pathetic, but mainly comic. Thus, incongruity and loss of respect are both involved in this comic situation.

Mr. Breen again figures in a comic situation (comic action) at the end of the "Wandering Rocks" episode:

... Mrs. Breen plucked her hastening husband back from under the hoofs of the outriders. She shouted in his ear the tidings. Understanding, he shifted his tomes to his left breast and saluted the second carriage. The honourable Gerald Ward A.D.C., agreeably surprised, made haste to reply. (p. 253)

Mr. Breen cannot seem to do anything right. This incident is a comic happening which involves an error on Mr. Breen's part in saluting not the viceroy of Ireland but the attendants in the second carriage, who, similarly in error, return the salute. There is also an element of deformity (awkward physical action) involved, since Mr. Breen nearly runs under the hoofs of the horses, and has to quickly shift his heavy books from one arm to another. This is clearly a comic scene, and the actions of the characters contribute to a feeling of superiority and loss of respect for the characters on the part of the reader. Once again, incongruity, error or deformity and loss of respect combine to create a comic situation.

The incident of Bloom's carriage leaving, carrying him to safety, at the end of the "Cyclops" episode is similarly amusing. It is hilarious, in fact, because the scene is prolonged and developed in more detail. Thus the comic elements are more clearly presented, and greater tension, leading to greater relief and louder laughter, is built up in the reader. The departure of the car in this scene takes a full five pages, with parodies.

The comedy in this scene stems from the mock-heroic parodies of Bloom's greatness as a persecuted prophet, and from the language and actions of the Citizen. The mock-heroic method owes its comedy to the incongruity between the actual happening and its inflated interpretation

in the parody. When the Citizen throws the biscuit tin at Bloom, the ensuing parody begins:

The catastrophe was terrific and instantaneous in its effect. ... there is no record extant of a similar seismic disturbance in our island since the earthquake of 1534. (p. 344)

The incident is catastrophic because it appears so to Bloom, and because in the field of human affairs, such persecution by one human being of another is, at the very least, extremely regrettable. Thus the incident itself is parodied, but the quality of it is not. This is "depth parody": the incident is comic because of the exaggerated way it is expressed, but the expression has a serious and valid purpose behind it. The parody is only funny on the surface.

The mock-heroic also owes its comic effect to the bathos which often occurs at the end of a parody:

And they behold Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness at an angle of fortyfive degrees over Donohoe's in Little Green Street like a shot off a shovel. (p. 345)

The second half of this sentence bears an incongruous relationship to the first half.

The words and actions of the Citizen in this scene are also comic. When Bloom tries to defend himself from the Citizen by saying: "Your God was a jew. Christ was a jew like me" (p. 342), the Citizen responds instantly and violently: "By Jesus, ... I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will" (p. 342). The Citizen's own use of "the holy name", and his threatening to "crucify" Bloom make Bloom a Christ-figure and the Citizen a fool. Once

again, the elements of error, deformity and loss of respect contribute to the comedy.

One of the best comic incidents in the book occurs in the "Ithaca" chapter, when Bloom symbolically "routs" the suitors by brushing some crumbs of "Plumtree's Potted Meat" out of the bed. This is an ironic occurrence because of the difference between Bloom's situation and the way Odysseus routed the suitors--he murdered them all. Bloom's method is somewhat less effective, and it contributes to his role as an ironic counterpart of Odysseus. The ironic humour stems from our recognition of the incongruity between the two heroes, and our knowledge of Bloom as inferior. The comic comparison between Bloom and Odysseus is valid throughout the book, and forms a true comic plot, in that Bloom's situation is always ironic when compared to that of Odysseus. However, specific comic incidents involving physical action on the part of the characters are relatively rare in Ulysses.

In addition to the few scattered happenings mentioned above, the "Circe" episode contains numerous examples of comic action. This is to be expected, since "Circe" is the most dramatic of the episodes, being written in the form of a play. It naturally contains more fully realized physical action than the other episodes.

There are numerous comic happenings in "Circe". Characters come down chimneys (p. 511), appear in fantastic costumes (pp. 438, 439, 448, 445, etc.), and assume unreal identities--Simon Stephen Cardinal Dedalus (Stephen) (p. 523), Henry Flower (Bloom) (p. 517), Reformer and

Lord Mayor of Dublin (Bloom) (p. 478), a beagle (Paddy Dignam) (p. 472). All these characters are in the minds of Stephen or Bloom, and are to some extent interchangeable between the two. Shakespeare, for example, appears to both of them, expressing the similarity of their situations, which Bloom, however, adjusts to much better than Stephen:

(Stephen and Bloom gaze in the mirror. The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall). (p. 567)

Other comic effects in "Circe" are created by such incidents as Bloom's imaginary encounter with Blazes Boylan:

BOYLAN

(Jumps surely from the car and calls loudly for all to hear.)
Hello, Bloom! Mrs. Bloom up yet?

BLOOM

(In a flunkey's plum plush coat and kneebreeches, buff stockings and powdered wig.) I'm afraid not, sir, the last articles ...

BOYLAN

(Tosses him sixpence.) Here, to buy yourself a gin and splash. (He hanges his hat smartly on a peg of Bloom's antlered head.) Show me in. I have a little private business with your wife. You understand?

BLOOM

Thank you, sir. Yes, sir. Madam Tweedy is in her bath, sir. (p. 565)

Bloom becomes servile and not to be respected. His actions are incongruous with his role as a husband or even as a man, but are psychologically true-to-form.³⁷ It is enough to make one laugh or weep. We have noticed the similarity between laughter and weeping as releases of

tension. Those who identify with Bloom and do not want to laugh at him will be more inclined to find pathos in this incident; those who regard Bloom as very much an ironic hero to be looked down upon will laugh. Incongruity and loss of respect once again influence the comedy.

There are certain elements of the absurd, the ultimate manifestation of the incongruous in the action of "Circe". Dr. Mulligan's defense of Bloom on a charge of debauchery is one such incident:

... Dr. Bloom is bisexually abnormal. He has recently escaped from Dr. Eustace's private asylum for demented gentlemen. .. He is prematurely bald from selfabuse, perversely idealistic in consequence, a reformed rake, and has metal teeth. ... I believe him to be more sinned against than sinning. ... (p. 493)

Dr. Dixon continues the description:

... Professor Bloom is a finished example of the new womanly man. His moral nature is simple and lovable. ... I appeal for clemency in the name of the most sacred word our vocal organs have ever been called upon to speak. He is about to have a baby. (p. 494)

Bloom subsequently gives birth to "eight male yellow and white children" (p. 494). All this is quite absurd, or inconsistent with what we think of as reality. It is incongruous with what we know as normal, graceful and beautiful, and is therefore comic.

The absurd expresses truth, however. Bloom's recessive and masochistic tendencies revealed in this passage are a large part of the true reality of Bloom, whatever his appearance may be. In Bloom's character, as in many things, the appearance or "reality" is an illusion. The real truth lies underneath, is often absurd, and may be comic or terrifying. Bloom's recessive and masochistic tendencies, "bisexually

abnormal", are revealed by both description and action in the passage just quoted, and are made comic, because Bloom does no real harm and is not much hurt by them. There are also inconsistencies or incongruities of association within the description itself, which further contribute to the comedy. How does being a reformed rake lead to having metal teeth, for example? In this incident, the conflict between appearance and reality, which leads to the realization of an absurd deformity, forms the basis of the comedy.

Bloom, of course, blames the whole thing on his alter-ego, Henry Flower, chaser and despoiler of women:

BLOOM

By heaven, I am guiltless as the unsunned snow!
It was my brother Henry. He is my double. (p. 492)

This is another absurd truth.

The above examples will provide some indication of the type of comic incident which appears in Ulysses. These incidents are satiric, ironic, informative and comic in purpose. Because comedy of plot or physical action is the most fundamental source of laughter, the "laugh charges" in these scenes are relatively easy to detect. In comedy of character or style, however, there may be more laugh sources, so that the problem of analyzing them becomes more complicated.

Comic incidents are relatively few in Ulysses, considering the length of the book, which leads us to reflect that, with the exception of the constant irony of Mr. Bloom's situation as a modern counterpart to Odysseus, the bulk of our laughter at the book stems from the speech of the characters and the style of the author.

CHAPTER III

STYLE

The style of Ulysses is of considerable importance as a comic method. Joyce creates and parodies many different styles in the book, to good purpose, the most significant chapters for comic style probably being the "Aeolus", "Cyclops", "Nausicaa", "Oxen of the Sun", "Eumaeus", and "Ithaca" episodes.

Joyce believed that "the beauty of an artist's thought and handi-
work become one"³⁸ in his style, because the image of a thought in a work must be created through the manipulation of matter. Joyce was willing to use any number of styles in order to do the right job. For example, at the end of the "Wandering Rocks" episode, he creates about twenty different styles in four pages, one appropriate in rhythm and language to each character who appears. Joyce quite literally "refines himself out of existence"³⁹ in this passage.

In other places, too, Joyce creates a style appropriate to each character. Lenehan, for example, is always in character with his quips and his jokes. He hardly ever speaks a serious word. We do not need to be told who the speaker is to know that it must be Lenehan. Father Conmee, too, has his own distinctive tone and type of language--trite, superficial and simpleminded. Similarly, Mr. Deasy speaks in the manner of an old man, fussy, wandering, and dogmatic. Joyce achieves his satiric purpose through the use of distinctive and suitable styles.

Each character also has his own symbol or rhythm. We can feel Stephen's presence in the abstract scholarly language used at the opening of the "Proteus" episode. Blazes Boylan is heralded and characterized by a "jingle jaunty jingle" (p. 262) in the "Sirens" scene; and Mr. Bloom's and Molly's earthbound natures are manifested in their sensuous, rhythmic monologues. In particular, "Penelope" has the warmth and full flowing passionate rhythm so characteristic of Molly. Bloom's monologues have various rhythms in tune with his many moods and experiences throughout the day. In the "Eumaeus" chapter, when Bloom and Stephen are walking home late at night and are tired, sentences trail off into nothing, wander into dead ends, and stop exhausted. Neither Bloom nor Stephen finishes many thoughts.

Similarly, in the "Ithaca" chapter, Joyce's purpose was to reduce all facts to complete and utter coldness, thereby indicating the universal indifference against which both Bloom and Stephen are struggling, and within which they must conduct their wanderings. Stephen and Bloom become heavenly bodies whirling in interstellar space, like the stars they contemplate.⁴⁰

The style of "Ithaca" is often comic as well as informative. Complete facts are given for every occurrence, and every action, whether it be boiling water, speculating upon the nature of the universe, or climbing into bed, is weighted equally and described in minute, scientific detail. This chapter is told with a tongue-in-cheek attitude which enables the reader to perceive incongruities both in the relationship between action and style, and in Bloom's character. Bloom's

reflections upon his conquests of the day take this form:

What pleasant reflection accompanied this action?

The reflection that, ... his magnetic face, form and address has been favourably received during the course of the preceding day by a wife (Mrs Josephine Breen, born Josie Powell); a nurse, Miss Callan (Christian name unknown), a maid, Gertrude (Gerty, family name unknown).

What possibility suggested itself?

The possibility of exercising virile power of fascination in the most immediate future after an expensive repast in a private apartment in the company of an elegant courtesan, of corporal beauty, moderately mercenary, variously instructed, a lady by origin. (p. 722)

The humour of this passage stems in a large part from the disparity between the wildness of Bloom's dreams and the correctness of the factual language stating them. This is an example of a straightfaced joke-- the best kind. There is also a hint of Bloom's weariness in the run-on sentences, which are at the same time accurate reproductions of extracts from a scientific notebook. The use of technical jargon to describe relatively simple facts is parodied in the lengthy analysis of water (pp. 671-72), and in the description of Bloom's weight:

... his body's known weight of eleven stone and four pounds in avoirdupois measure, as certified by the graduated machine for periodical selfweighing in the premises of Francis Froedman, pharmaceutical chemist of 19 Frederick street, north, on the last feast of the Ascension, to wit, the twelfth day of May of the bissextile year one thousand nine hundred and four of the christian era (jewish era five thousand six hundred and sixtyfour, mohammedan era one thousand three hundred and twentytwo), golden number 5, epact 13, solar cycle 9, dominical letters C B, Roman indication 2, Julian period 6617, MXMIV. (p. 669)

This passage makes complete accuracy comic through exaggeration. Its humour for us originates from our perception of the incongruity between the importance of the action and the way it is described.

The windy style of the "Aeolus" chapter contributes to the satire of the characters appearing in it. Their talkative but inactive natures are revealed in their conversations, which usually end without being resolved and with a request for a drink (p. 126), and by their actions, which consist of rushing in and out, bumping into each other, and knocking things off tables onto the floor (pp. 126-28).

The episodes in which style is particularly noticeable are the "Cyclops", "Nausicaa" and "Oxen of the Sun" chapters. The "Cyclops" episode is constructed upon a series of gigantic parodies on Irish life and literature and on certain universal habits of mankind.⁴¹ The main technique of parody which Joyce employs in this chapter is the mock-heroic. By means of this device, he parodies Theosophy and spiritualism (Paddy Dignam's apparition) (pp. 301-302), the barbarity of man to man (the hanging episode) (pp. 307-10), the Irish revival (description of the ancient Celtic bard) (p. 296), and recent magazine fiction (p. 309). The comedy in these passages stems from his mock-heroic exaggerations of qualities in the foregoing philosophies and literary styles of which he disapproves, and by the incongruous bathos which occurs at the end of most of the parodies. Needless to say, his exaggerations are intended to reveal absurd truths about these movements.

The cheap sentiment of modern magazine fiction is again parodied in the "Nausicaa" episode. Here a complete character, Gerty MacDowell, is created because of it. Her thoughts are those of the sentimental, melodramatic fiction she reads and lives by. Her feelings about Bloom, whom she sees standing on the beach watching her, are expressed thus:

Here was that of which she had so often dreamed.
 ... she felt instinctively that he was like no-one
 else. ... Even if he was a protestant or methodist she
 could convert him easily if he truly loved her. ... She
 was a womanly woman not like other flighty girls ...
 and she just yearned to know all, to forgive all if she
 could make him fall in love with her, make him forget
 the memory of the past. Then mayhap he would embrace
 her gently, like a real man, crushing her soft body to
 him, and love her, his ownest girlie, for herself
 alone. (p. 358)

Poor Gerty. She imagines that she is free: "...she would be wild,
 untrammelled, free" (p. 365), but has not the slightest idea how to find
 in reality what she is seeking in romantic fiction:

She would follow her dream of love, the dictates of
 her heart that told her he was her all in all, the
 only man in all the world for her for love was the
 master guide. Nothing else mattered. (p. 365)

Molly and Gerty represent two different feminine approaches to the
 problems of love and sex. Molly is truly free, whereas Gerty only
 dreams and pretends. Gerty's thoughts trail off into absurdity; Molly's
 rhythms are free-flowing and passionate. Molly is mature, earthy and
 instinctive in her attitude towards men, but Gerty lives in a world of
 romance and pretense. Her principal comic feature is her rose-tinted
 view of reality, which is so much at odds with the actual state of things.
 Her innocence and sincerity in this belief make her pathetic also, but
 the exaggerated style in which she thinks makes her ultimately comic.

The "Oxen of the Sun" contains re-creations of many kinds of
 language, from the primitive Anglo-Saxon to modern slang and the styles
 of many writers--Chaucer, Shakespeare, Thomas Browne, John Bunyan,
 Samuel Pepys, Swift, Defoe, Addison and Steel, Sterne, Dickens, Newman,
 Ruskin, and so forth, arranged in chronological order.

The chronology of language and literary styles seeks to imitate the process of creation from conception to birth, or the development of the foetus in the womb. This is the "birth" chapter, and, as such, the re-creation of literary styles in chronological order is justified as contributing to the atmosphere of the birth situation.

The re-creations are therefore not really parodies, and the humour of the chapter is derived more from the satirization of the characters than from any satire of style. A possible exception is the section embodying modern speech and modern American evangelistic style:

"Copulation without population! No, say I" (p. 423). "The Deity ain't no nickel dime bumshow ..." (p. 428). The first of these quotations is funny because it is a parody of the famous slogan, "No taxation without representation". The second is incongruous because it expresses sacred beliefs in slang terms, slang being notably casual and irreverent. The purpose behind these parodies seems to be to express the wonder of birth and the immensity of fate.

Joyce had been accused of getting carried away with his parodies and over-doing them, particularly in the "Oxen of the Sun" and "Cyclops" episodes. We have seen that the literary simulations in "Oxen of the Sun" are necessary to recreate a birth situation, and are therefore perhaps not really parodies. The "Cyclops" episode is a little different matter, however. The parodies in it give one a bit of a shock at first because they seem so wild and vicious, and because there seems to be no justification for switching from one consciousness, that of the Nameless One, to another, not specified, but probably Joyce's. We have to look carefully at the chapter before we see the reason for the parodies. The

Citizen is drunk and obnoxious, lending the scene an atmosphere of sinister violence.⁴² Also, he thinks he is mightily important, thus giving rise to the parody on the ancient Celt. The atmosphere of quarrelling and violence justifies the parody on hanging, after the subject of hanging has come up in the conversation. The parodies of legal and journalistic language fit the atmosphere of violence and bombastic discussion. The final parody of Bloom's ascension is justified by the fact that, to Bloom, the episode appears cataclysmic. The parody is also serious in intent; Bloom really is the persecuted prophet and the crucified Christ, but he is also Leopold Bloom, ignoble mortal. Bloom's situation is summed up in one sentence, the last in the chapter: he is both ironic and heroic.⁴³

All the styles in Ulysses are used to good purpose, mainly in the service of satire, and the "Cyclops" chapter is no exception. The comic charges in the satiric parodies stem from exaggerations of comic faults, (deformities) which lead the reader to perceive incongruities, (absurd truth not revealed in outward appearances), in the characters satirized, and therefore to feel superior to them and laugh. The comic elements of incongruity and superiority which are so characteristic of satire are much in evidence in Joyce's comic style.

CONCLUSION

From our consideration of the humorous elements in Ulysses, we may draw certain conclusions regarding Joyce's attitudes and purposes in writing the book. As he said, he wished to create in a work of art "the uncreated conscience"⁴⁴ of his race.

The many humorous characters whom we find in Ulysses indicate that Joyce re-created the Irish nation. He presents the Irish and men and women everywhere to themselves and to each other. The great variety of true-to-life characters form a gallery of typical, unique and universal mankind. Although Joyce's purpose in creating these people is partly satiric, as in the case of Bloom and the minor characters, mostly his attitude is humorous and contemplative. He is creating people: giving vigour and life to both the good and the bad.

Joyce had other purposes in writing Ulysses. He wanted to celebrate the wonder of birth and creation (p. 423), condemn atheism (pp. 428, 782), show the good and bad sides of love and sex (in Gerty, Nighttown and Molly), indicate the indifference of the universe (p. 698), and re-affirm life, beauty, art and love (pp. 781-83). Virginity is shown to be foul (p. 553), and desire is re-affirmed. Molly, of course, is the final affirmation of life, beauty, nature and desire. The rhythm of her final speech alone makes it an affirmation of life (pp. 781-83).

Joyce's own feeling of compassion for humanity is indicated by such passages as the following:

There are sins or ... evil memories which are hidden away by man in the darkest places of the heart but they abide there and wait. He may suffer their memory to grow dim ...

and all but persuade himself that they were not ... Yet a chance word will call them forth suddenly and they will rise up to confront him ... a vision or a dream ... Not to insult over him will the vision come ... not for vengeance ... but shrouded in the piteous vesture of the past, silent, remote, reproachful. (p. 421)

... Nadir of misery: the aged impotent disfranchised ratesupported moribund lunatic pauper. (p. 725)

Joyce can laugh at just about anything. Therefore, he is laughing at life's ironies, or exhibits a humorous attitude toward the world.

Joyce also expresses the indifference of the universe and the irony of pretense in the "Ithaca" chapter, where the language of cold scientific logic reduces man's tenure and aspirations on this planet to "a parenthesis of infinitesimal brevity" (p. 698).

To balance this feeling of hopelessness, we have Molly in the last chapter re-affirming with vigour man's role as a natural, joyous, life-giving creature. It is she who is given the final words of the book--she who leads us to the scene of peace and rejuvenation with which the book concludes. Joyce's mature perspective⁴⁵ seems to have been to see things as they are, and to accept the world as it is, both good and bad. This attitude and the humour it produces are contemplative and compassionate. Molly as a humorous character is also a great human being. The humour which prevails in her prevails throughout the book. Bloom, Stephen and the other characters must all be regarded in the light of it. Perhaps Joyce is even charitable toward the minor characters although he satirizes them. Certainly the portrait of Gerty MacDowell has a strong element of pathos in it, and the other minor characters manage somehow to be humorous as well as satiric. Joyce gives them such vitality that we cannot help but be involved with them and care what happens to them,

and once you have involvement, you cannot have complete comedy. Even Simon Dedalus and Mr. Deasy come in for a share of our sympathy, and where there is sympathy, there cannot be thorough-going satire. We have to like the minor characters because they are so alive, and because they entertain us so well.

Since the majority of characters in Ulysses are treated ironically or humourously in some aspects, we must assume that the ironic-humorous mode predominates in the book. An attitude of understanding, equanimity, "vast, impersonal gaiety",⁴⁶ and affirmation seems to prevail, particularly in the last two chapters. The fact of affirmation itself leads us to suppose that the true variety of comedy in the book is more positive than impartial, more humorous than ironic.

FOOTNOTES

Introduction

¹The definitions following have been developed principally from readings in The Comic in Theory and Practice, ed. John J. Enck, Elizabeth Forter, and Alvin Whitley (New York: Appleton-Century-Crofts, 1960), notably the essays by Sigmund Freud, "Wit and Its Relation to the Unconscious", pp. 69-80, Henri Bergson, "Laughter", pp. 43-64, and Suzanne K. Langer, "Feeling and Form", pp. 81-86, and from Albert Rapp, The Origins of Wit and Humour (New York: E.P. Dutton and Co., 1951), pp. 4-24, 55-133, and 150-167. There seems to be some common agreement among writers on the subjects of humour and laughter as to certain elements common to all humour and, broadly speaking, to a division of humour into at least the four categories which I have chosen. Whatever other categories may be added or confused during a study of humour, these four at least remain distinct.

²New York: The Viking Press, 1956. The short form of this title is "A Portrait".

³Rapp, p. 20.

⁴Bergson, The Comic in Theory and Practice, pp. 59-64.

⁵Rapp, pp. 163-164.

⁶Rapp, p. 152.

⁷The discussion of psychological differences between "witty" and "humorous" people is based on Rapp's findings, pp. 150-155.

⁸Wit may also be a sign of an imaginative mind (See Freud, The Comic in Theory and Practice, pp. 69-72), but a person who relies on wit directed at others for most of his humorous enjoyment often seems to exhibit in other ways an element of sadism in his character.

⁹Rapp, p. 4.

¹⁰This term may hereafter be called simply "humour", except for occasions when the obviously inclusive word "humour" is used to indicate all types at once.

¹¹Rapp, p. 166.

¹²These are the incongruities in human affairs previously outlined, such as phoniness, hypocrisy, vicissitudes of fate or chance, etc.

Chapter I

¹³Stuart Gilbert, James Joyce's "Ulysses" (Harmondsworth, Middlesex: Penguin Books, 1963), passim.

¹⁴Frank Budgen, James Joyce and the Making of "Ulysses" (London: Grayson & Grayson, 1937), p. 191.

¹⁵The above discussion owes much to W.Y. Tindall, James Joyce: His Way of Interpreting the Modern World (New York: Scribners, 1950).

¹⁶These definitions are relatively sophisticated. Humour, for example, may be as simple as the mother's smile when her infant totters and falls. She laughs gently at him, but she picks him up. In the same way, a mature individual with a "sense of humour" is said to laugh at his role as a pawn of fate, and "pick himself up" after life has dealt him a blow.

For a full discussion of the parent-child relationship as the origin of true humour, and Homer as the first to use true humour in poetry, see Rapp, pp. 57-60.

¹⁷James Joyce, Ulysses. The Modern Library edition (New York: Random House, 1961), p. 148. Subsequent references to this edition will be found in parentheses in the text.

¹⁸Rapp, p. 150.

¹⁹Freud, The Comic in Theory and Practice, pp. 69-80.

²⁰See Mary Parr's study, James Joyce: The Poetry of Conscience (Milwaukee: Inland Press, 1961), pp. 1-50.

²¹See Bergson, The Comic in Theory and Practice, pp. 49-57, for a discussion of the comical aspects of "the mechanical encrusted upon the living".

²²See Freud, The Comic in Theory and Practice, pp. 69-70, for the similarity of "wit-work" to "dream-work". Both operate by free and incongruous association of words and ideas. The methods of the unconscious--condensation, displacement and ~~indirect~~ representation--used in dreams are thus comic methods also.

²³In Approaches to the Novel, ed. Robert Scholes (San Francisco: Chandler Publishing Co., 1961), pp. 31-38.

²⁴Stephen is frightened by his mother's apparition in "Circe", pp. 580-82. Bloom is embarrassed by some of his hallucinations, but they are not horrifying.

²⁵Joyce, A Portrait of the Artist as a Young Man, pp. 212-13.

²⁶Ibid., p. 211.

²⁷See above, note 7. p. 5.

²⁸Molly expresses a facet of their interdependence when she says: "What do they ask us to marry them for if were so bad as all that ... yes because they cant get on without us" (p. 744).

²⁹Molly confirms this: "I hope hes not that stuck up university student sort no otherwise he wouldnt go sitting down in the old kitchen with him taking Epps cocoa ..." (p. 775).

³⁰Budgen, p. 69.

³¹Below, p. 87.

³²A Portrait, p. 241.

³³Tindall, p. 81.

³⁴Budgen, p. 45.

³⁵Budgen, p. 68.

³⁶Tindall, p. 6.

Chapter II

³⁷ See "Character", pp. 40-41.

Chapter III

³⁸ Budgen, p. 180.

³⁹ A Portrait, p. 215.

⁴⁰ Budgen, p. 263.

⁴¹ Above, p. 66.

⁴² Tindall, p. 95.

⁴³ For the quotation and a further discussion, see "Plot", p. 76.

Conclusion

⁴⁴ A Portrait, p. 253.

⁴⁵ Budgen, pp. 191-93, says that Joyce never used his slick verbal wit on his friends. His humour was for them to enjoy, and he delighted in puns, incongruities and odd situations which did not harm anyone.

⁴⁶ Tindall, p. 217.

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